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Life With Leona Helmsley

By Bernice Kanner

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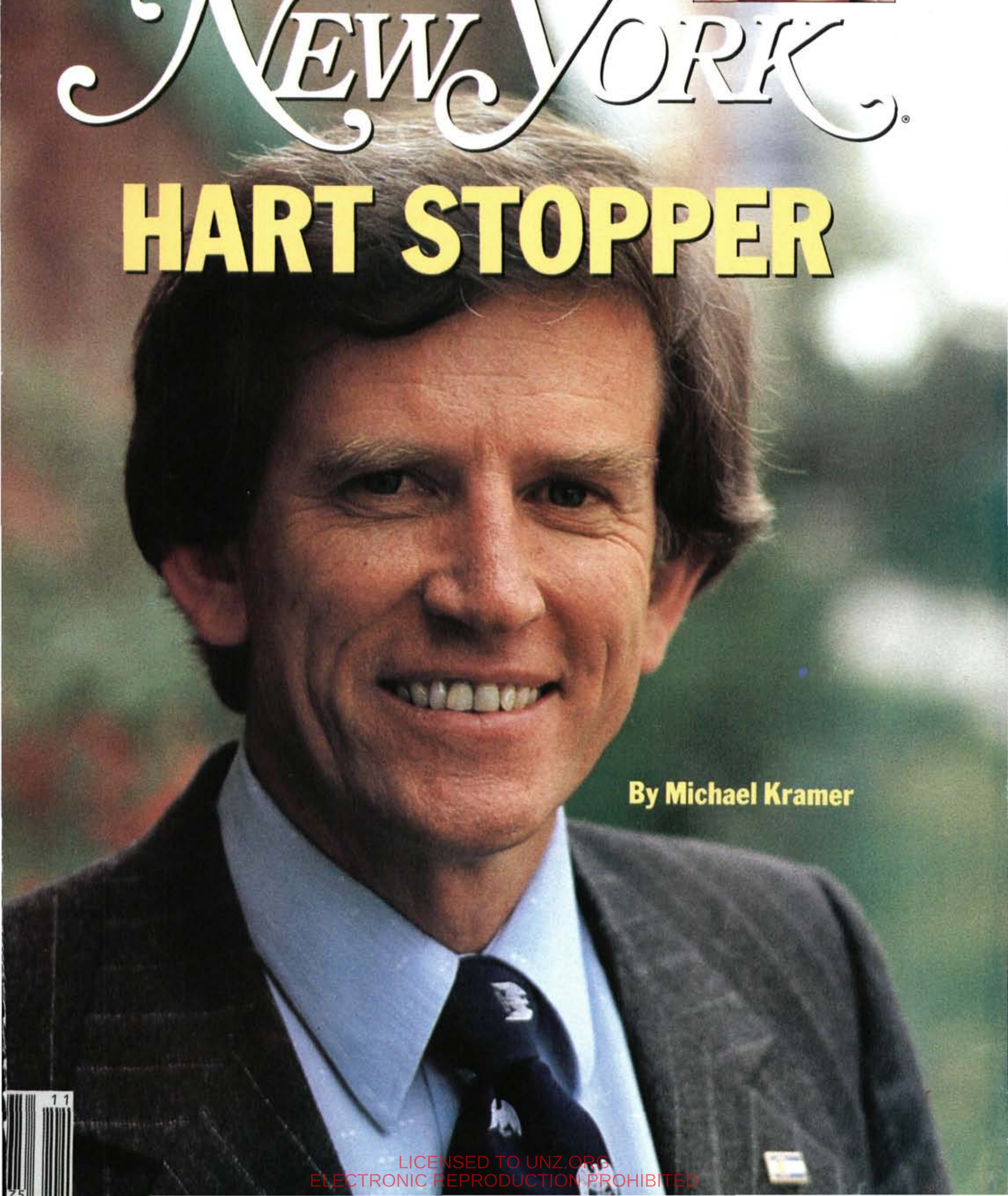
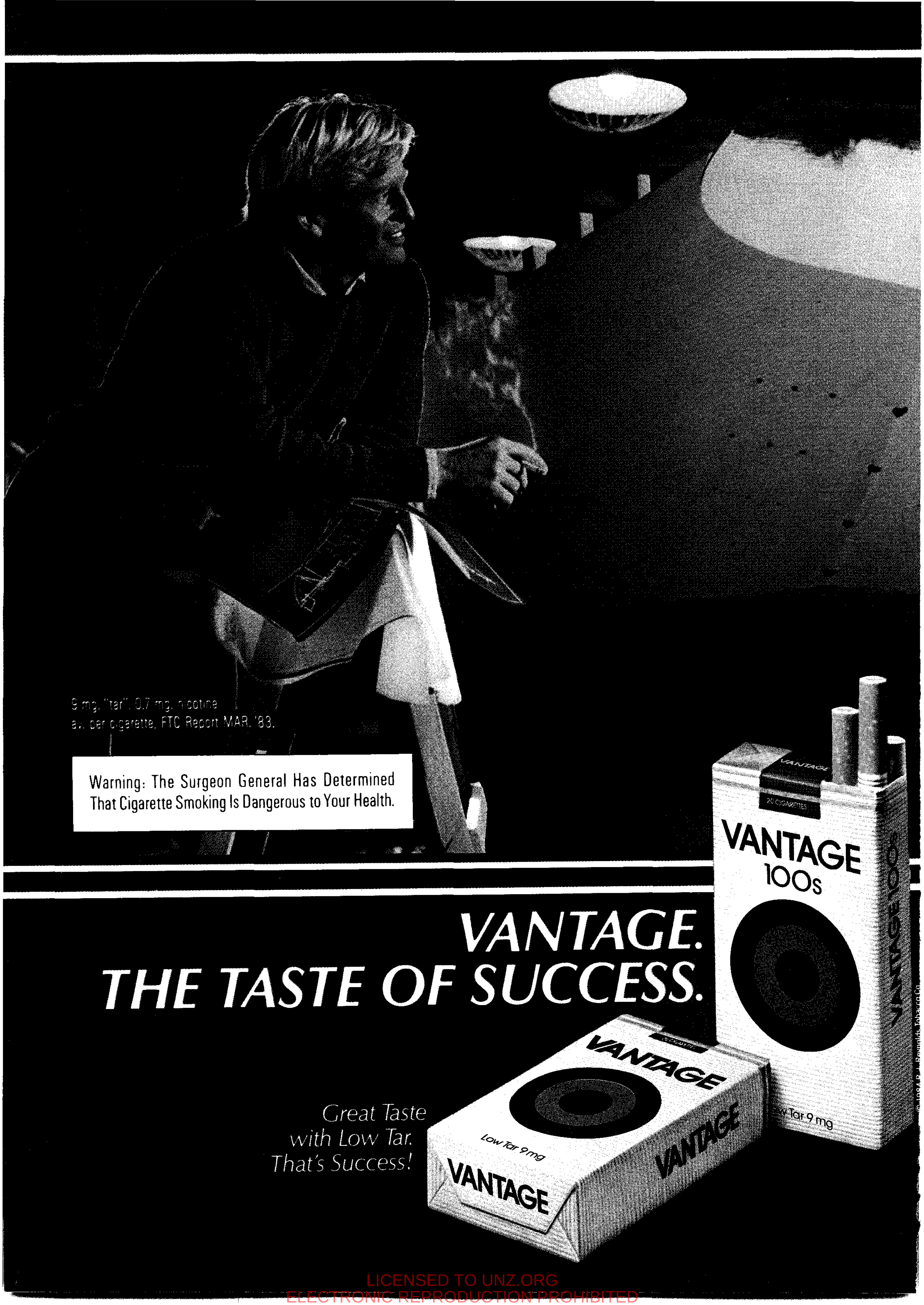


HART STOPPER

By Michael Kramer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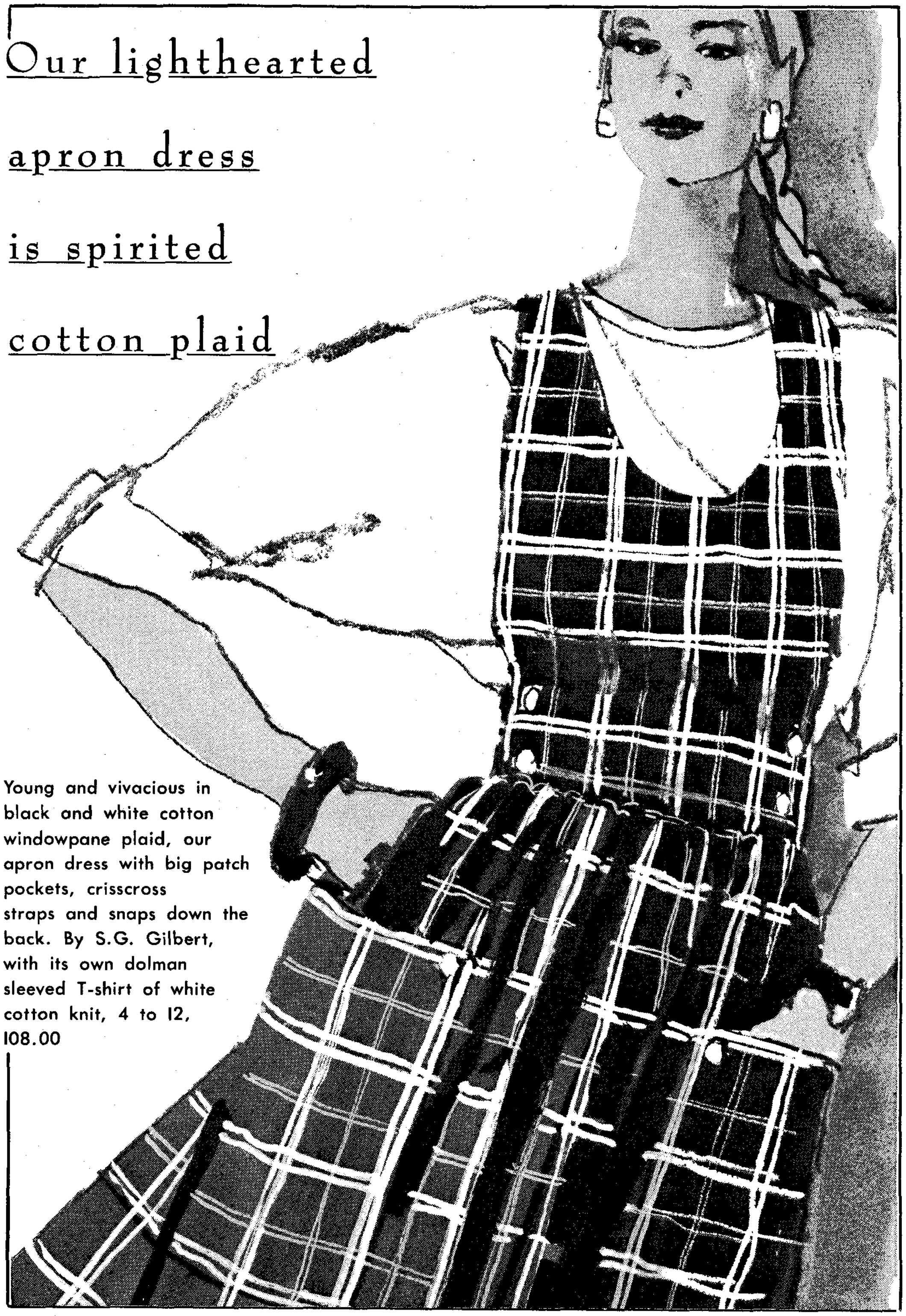

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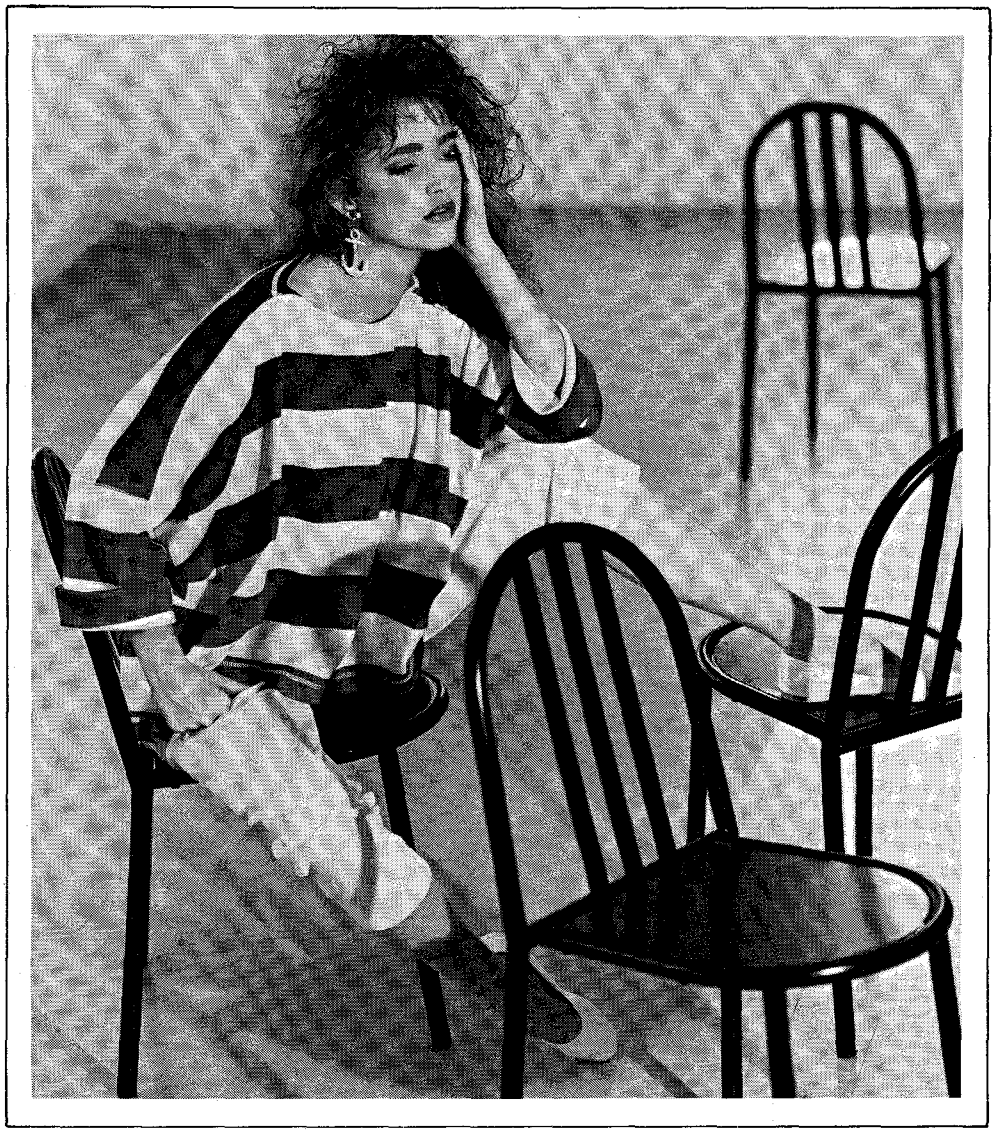

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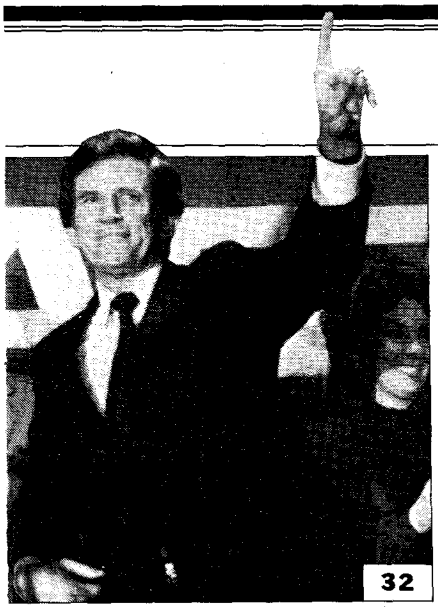

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Hart Stopper

By Michael Kramer

Who is Gary Hart? A dark horse and the surprise winner of the New Hampshire Democratic primary. Michael Kramer, who predicted that Hart would do well in Iowa and New Hampshire, had a long talk with him after the primary, about the issues, the atmospherics—"There's nothing like winning o change your image," says Hart—and the ampaign to come. A portrait of the man who's radically altered the Democratic race nd, perhaps, the fall election.

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Life With Leona

By Bernice Kanner

Leona Helmsley is a woman who can't remember if her estate has 26 rooms and 28 cres or 28 rooms and 26 acres. Who rules ver the 27 very profitable Helmsley and Harley Hotels. Who has the undivided attention of her staff and the admiration of her uests. A woman who, as Bernice Kanner reveals, would be, and is, queen.

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y Edward Tivnan

olygraph tests are based on a simple fact—eople are nervous when they lie. But some eople are just nervous, and a polygraph machine can't tell the difference. Twenty ercent of American companies are now sing lie detectors; they claim the tests are oth accurate and necessary. Others say they are a violation of our civil rights. Edard Tivnan reports.

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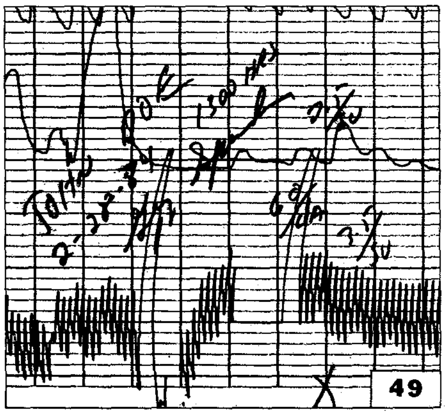

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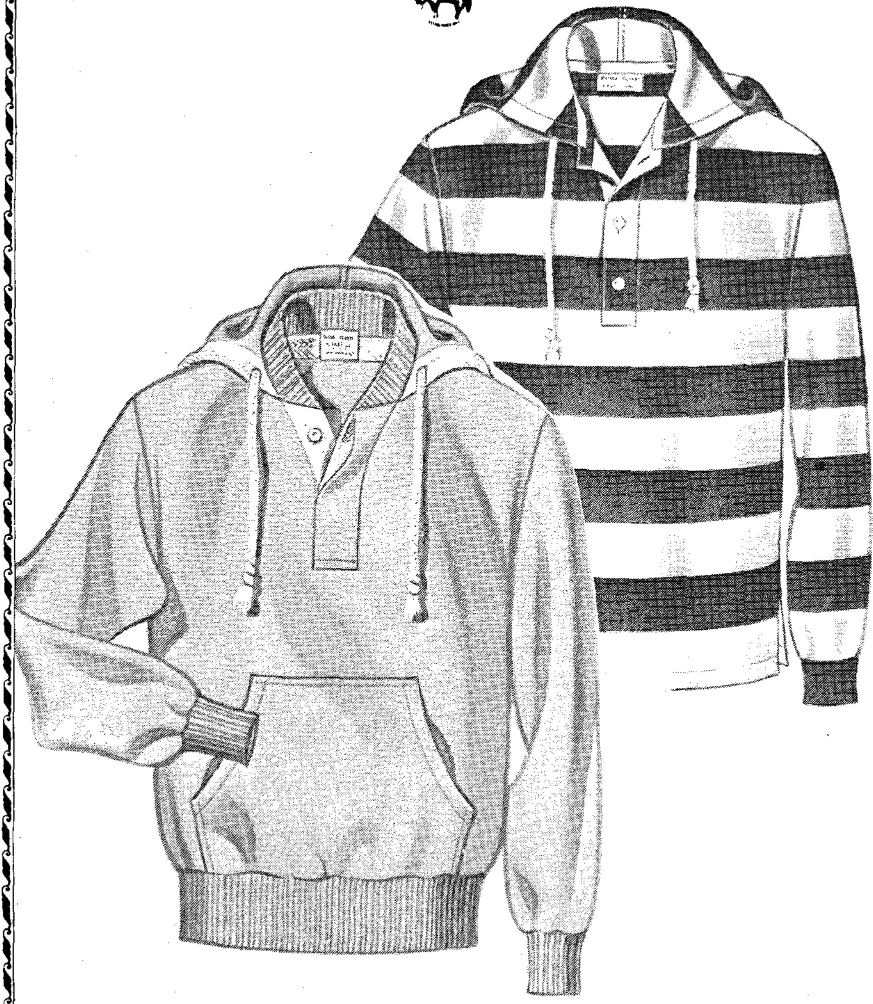

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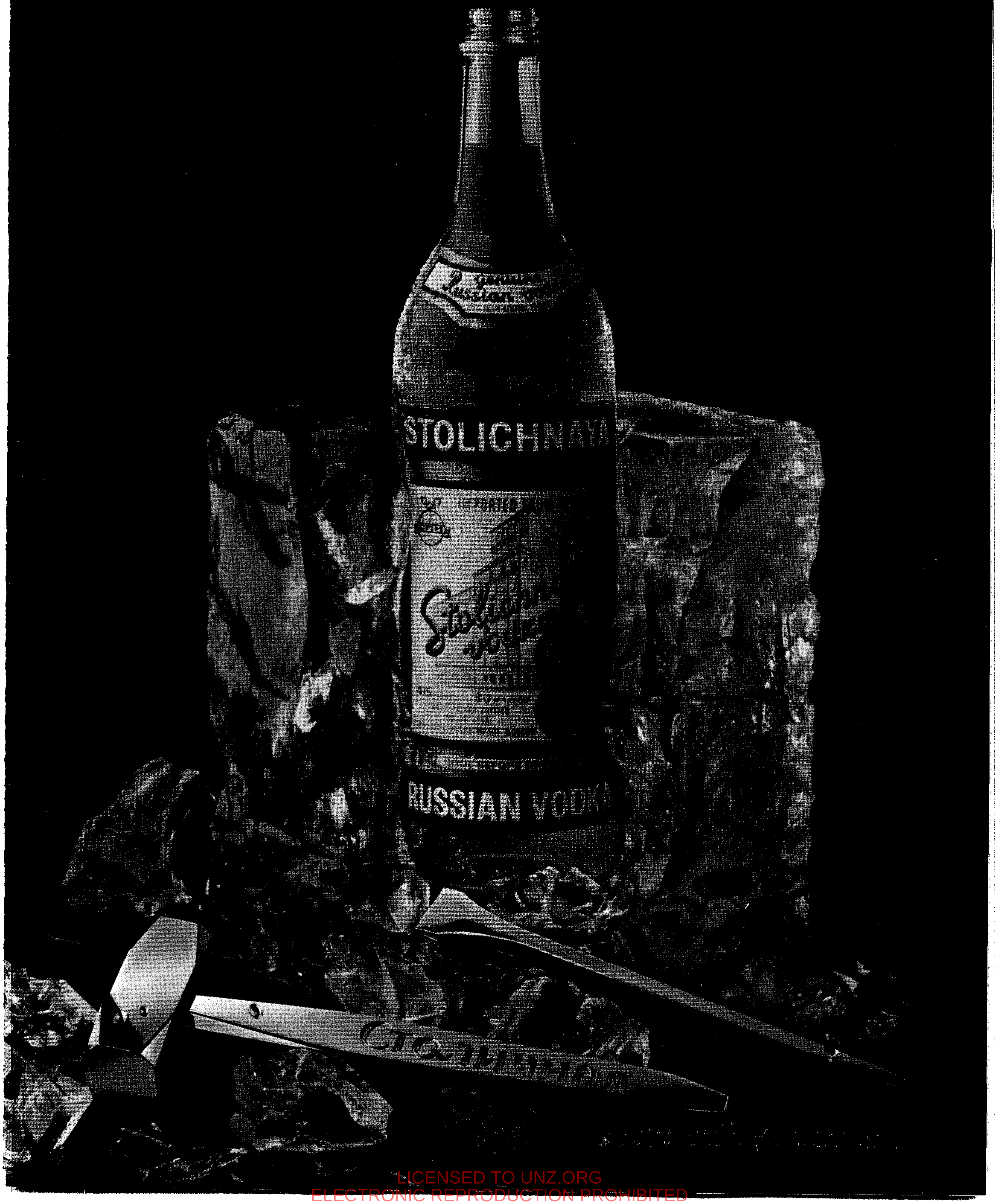
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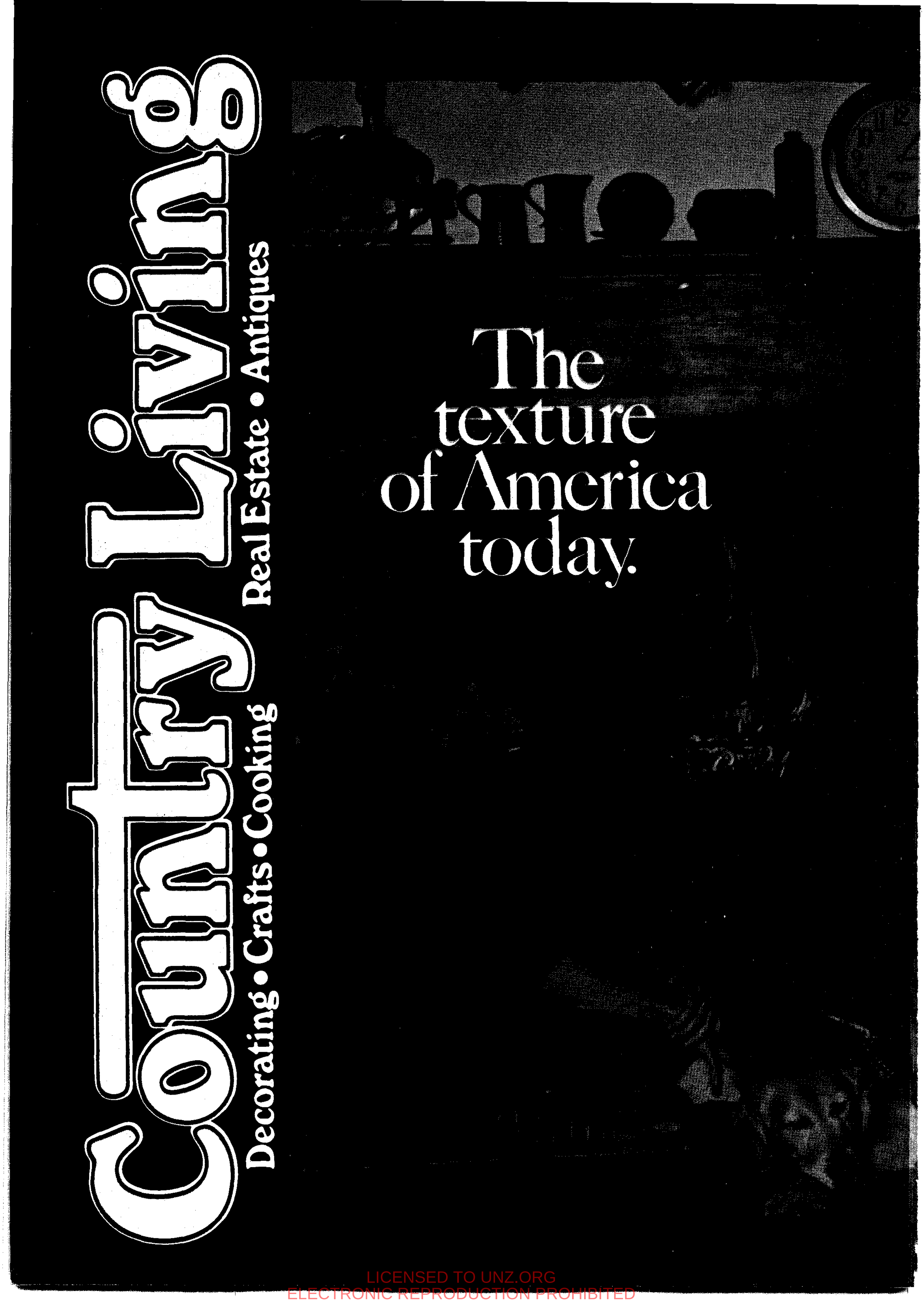
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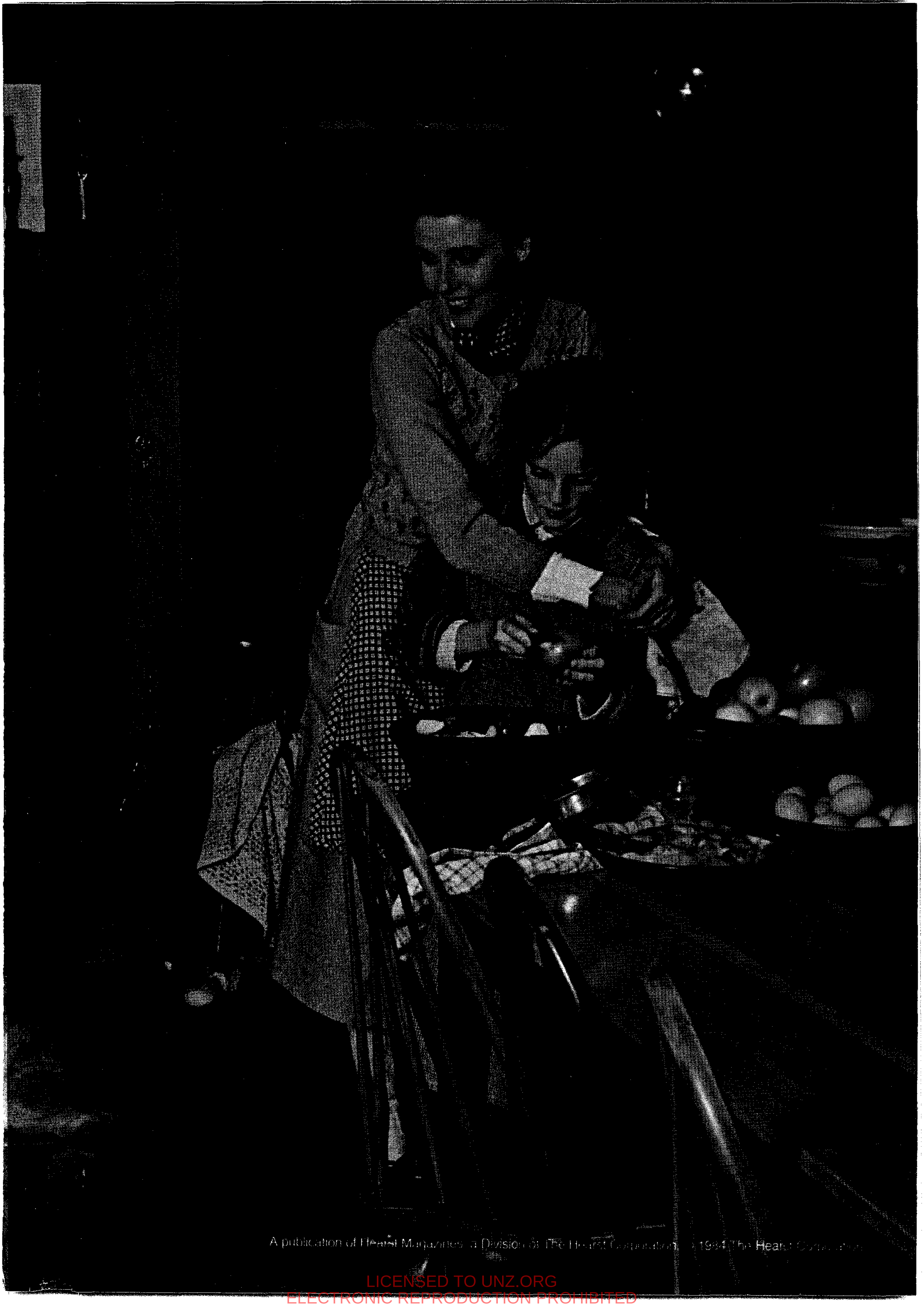

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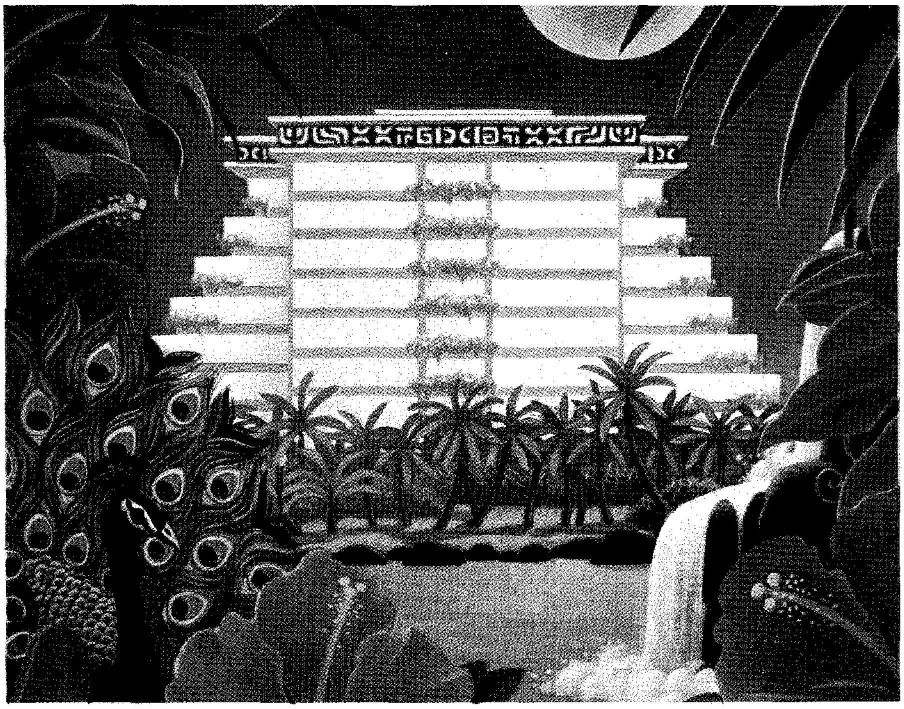

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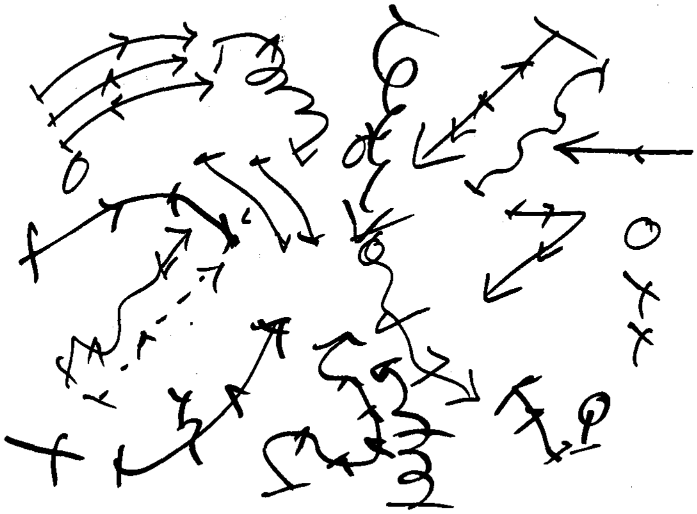

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LETTERS

The Price

I WAS SURPRISED TO SEE THAT NONE OF the letters to the editor on Ruth Spear's article ["Breast Cancer: New Research, New Options," January 16] addressed the cost factors involved in such meticulous shopping around. For those of us in the low- to middle-income group, the cost of saving our lives is devastation enough. Can we afford to think cosmetically? Had Mrs. Spear furnished us with the name of her benevolent insurance plan, her article would have been more deserving of its title. As it stands now, there may be new research, but for many of us, the options remain the same.

Louise Claps
Los Angeles, Calif.

Ruth Spear replies: Any new treatment is costly at first, but that does not mean that it may not become subject to the same laws of the marketplace that have put other treatments within everyone's reach. The additional opinions were got through no benevolent insurance plan, but by my own persistance and the goodwill of the doctors who gave me the benefit of their thinking over the phone. I am aware of the frustrations a woman of limited means might feel on reading my story. I wrote it hoping that by making these options known, enough women will begin to demand them, so that in time breast-preservation treatment will be available to all.

Foreign Correspondent

BECAUSE I LIVE IN SPAIN, *New York* comes to me a few months late. But the December 12 issue was worth waiting for. "The Quirky Brilliance of Renata Adler" [by Jesse Kornbluth] and Michael Daly's profile of James Hayden ["A Death in the Theater"] were both quite moving. And John Leonard ["Television: Making Nice"] is a brilliant addition to your staff. Of course I don't see much American television over here, but it's nice to feel in touch.

Cobert Harvey
Málaga, Spain

Camelot, Shamelot

IN HIS REVIEW OF JAMES DEAKIN'S BOOK *Straight Stuff: The Reporters, the White House and the Truth* ["Books: Are You Truly Happy? Do You Sleep in the Nude?" February 13], David Shaw relates an anecdote in which an American

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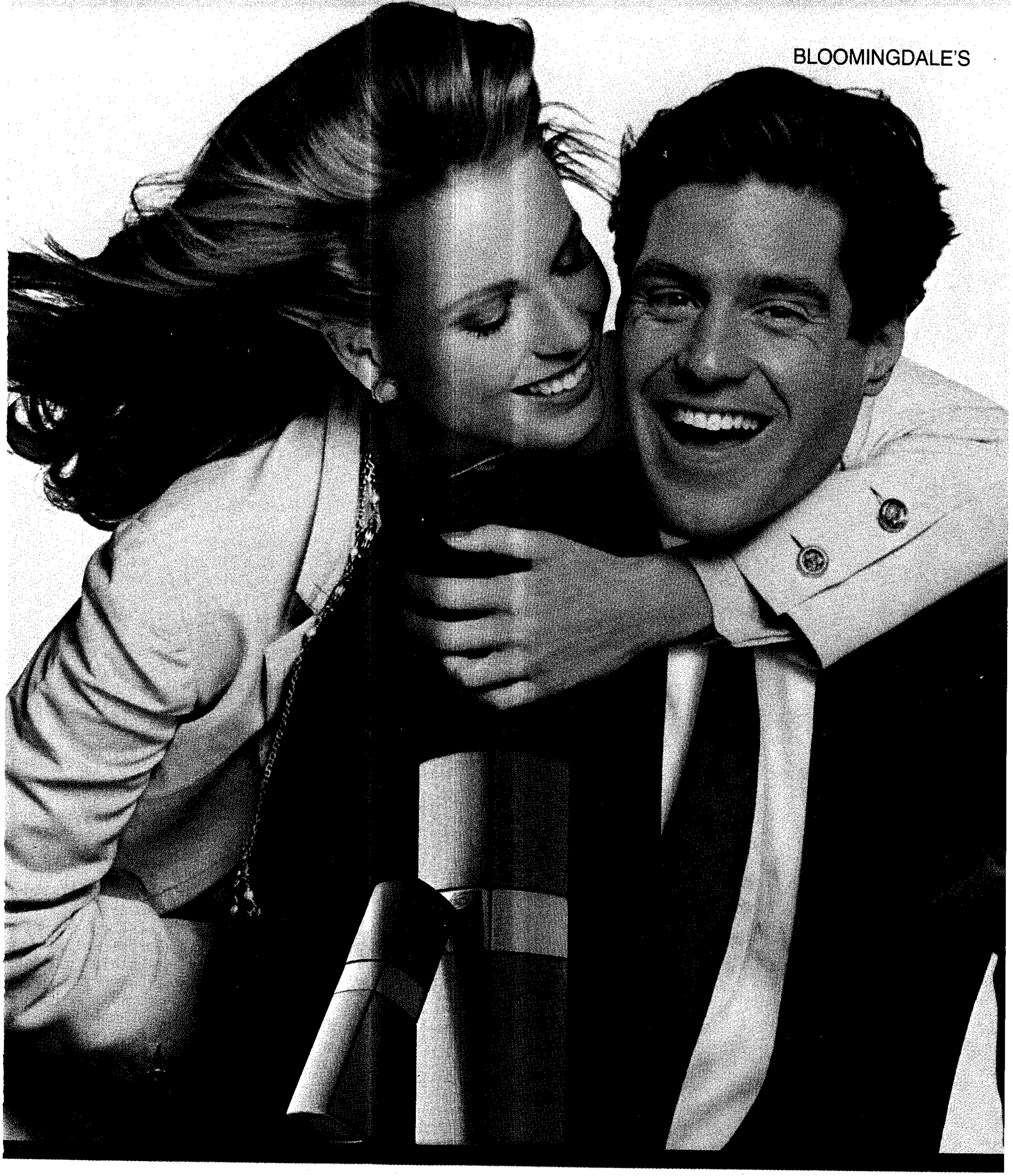

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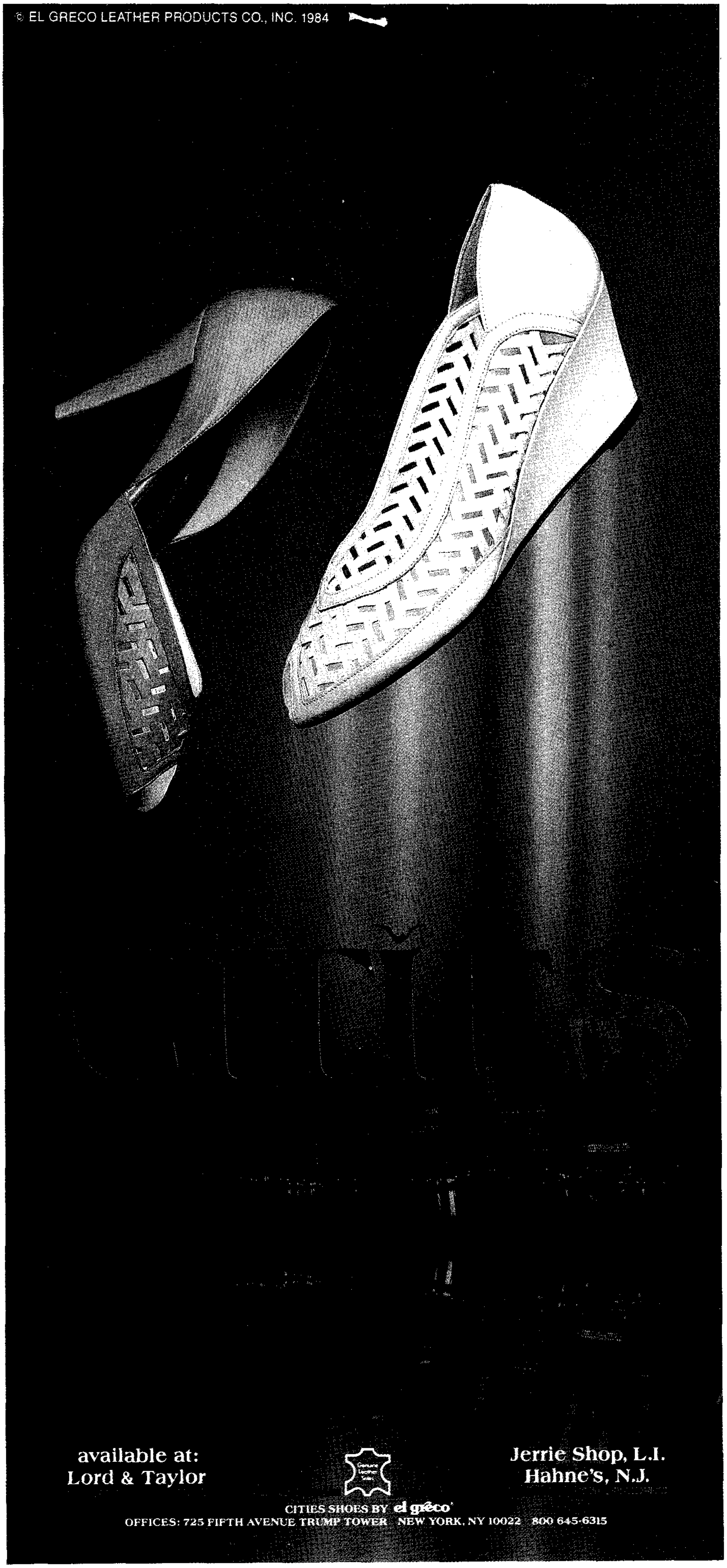
CHANEL N°19

THE OUTSPOKEN CHANEL.



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commander asks a journalist in Vietnam, "Why don't you get on the team?" "What team?" "The all-the-way-with-L.B.J. team" is Shaw's answer, launching a discussion of Deakin's treatment of press-government relations. I am confused and confounded by the fact that despite all the attention the Vietnam experience has commanded over these past two decades few young people today can accept that it was the administration of John Kennedy that initiated, surreptitiously and deceitfully, American armed involvement in that war. Whatever the contribution of Lyndon Johnson to the ultimate tragedy, the lessons of Vietnam will never be completely understood until those who had their hearts broken on November 22, 1963, face up to what their young leader had already set in motion.

A. G. Fortunato
Wantagh, N.Y.

Restoration Drama

IT IS EXCEEDINGLY RARE TO FIND AN article on art restoration that presents the highly complex issues involved as clearly as Kay Larson's did in her coverage of the *Last Supper* ["Art: The Latest Supper," February 13]. As a former museum director, I am very much aware of the hype generally given to restoration, as if glossy before-and-after photos could tell the whole story. Articles like Larson's greatly enhance public knowledge of this important field.

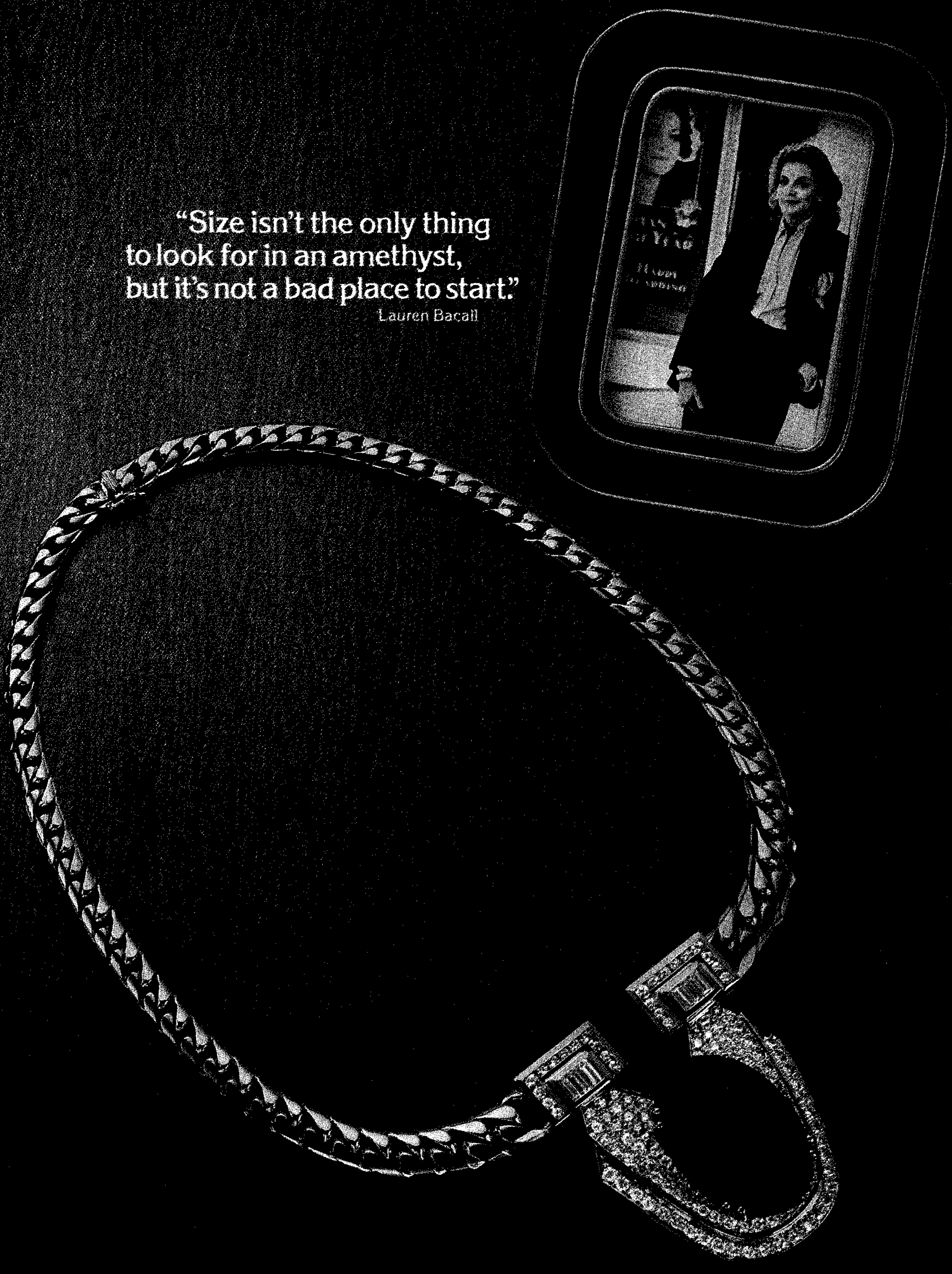
Barbara Bonner Socarides
Manhattan

Dear Landlord

STEPHEN NEWMAN'S COMMENTS ABOUT my company ["Tenants' Rights Today—All the New Wrinkles," February 13] were unfair and inaccurate. We have been engaged in two years of litigation with the attorney general of New York State. Rather than having to bear the cost of continued litigation and have our clients become involved in time-consuming courtroom appearances, we signed a consent decree, in which we make no admission of improper practices. In addition, we have agreed to modify our procedures to conform to the wishes of the attorney general's office. We have found more New Yorkers apartments than any other real-estate brokerage firm in the city. We are also one of the leaders in the sale of cooperative and condominium apartments. Our success is due to professionalism, a concern for people, and integrity.

Hank Sopher
Chairman, J. I. Sopher & Company
Manhattan

NEWMAN REFERRED TO A RULING BY THE Appellate Division that allows a psychologist to see patients in her rent-stabilized apartment. That ruling is cur-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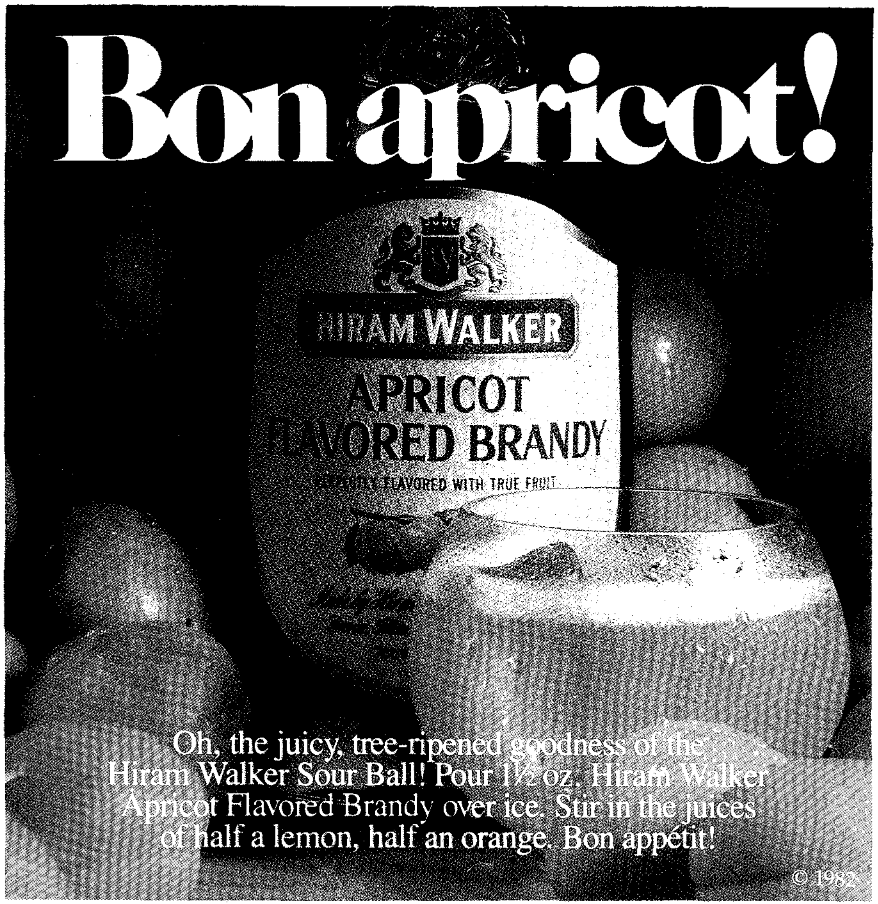
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Ralph W. Nemir
Executive director, New York State
Psychological Association
Manhattan

Man Mad

I OPENED MY FEBRUARY 13 ISSUE OF *New York* with anticipation, tempted by the mention of "New York Men" on its cover. Alas, I found John Weitz's subjects uninteresting, unrepresentative, over-exposed, and over-the-hill.

Emil Solis
Manhattan

WITH SO MANY TALENTED PHOTOGRAPHERS around, why did you give space to Weitz's obvious grab shots? If Weitz designed clothes the way he photographs, we'd be buying his designs on the Lower East Side.

Allen Urkowitz
Cresskill, N.J.

Is It Soup Yet?

I ENJOYED GAEL GREENE'S CHICKEN-soup piece ["Pot Luck," February 13], but I must remind you that New York doesn't stop at the Battery Tunnel. My husband's parents have owned kosher delis in Brooklyn for 50 years, and if you want to taste the best, try their chicken-in-the-pot, with sweet carrots, a matzo ball, noodles, and a meaty kreplach.

Cindy Schachner
Brooklyn, N.Y.

Gael Greene replies: The carefully packed chicken-in-the-pot whisked across the great divide by Joe's South Shore Deli is tasty indeed (once you discard the water-sogged carrots and canned peas)—rich, flavorful, nicely noodled broth (though it lacked the soul to gel overnight); chicken too cooked, but not cooked out; primitive but oddly pleasing kreplach; and a matzo ball mousse-delicate on the surface, denser at the core.

Ship That Fools

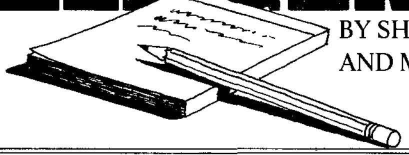
AS AN AVID OCEAN-LINER ENTHUSIAST, I would like to call your attention to an error in the profile of Malcolm Morley ["Daddy-O," by Anthony Haden-Guest, February 20]. A caption for one of Morley's paintings reads that the ship is the SS *Amsterdam.* The actual name of the ship is the SS *Rotterdam.*

Steve Freesman
Poughkeepsie, N.Y.

Editor's note: Morley took the painting's title from a postcard and made an error in noting the ship's name.

NEW YORK

INTELLIGENCER



BY SHARON CHURCHER
AND MARY MURPHY

Is Sotheby's 'Guaranteeing' Some Auction Action?

THE FORTUNES OF Sotheby's have improved dramatically since the arrival of millionaire chairman Alfred Taubman, but art-world insiders are claiming that the auction house has already used its new resources in a questionable attempt to attract a lucrative sale.

To win the right to auction the art and furniture collection of the late Florence Gould, Sotheby's, one insider says, guaranteed her executors about $5 million, even if the bidding—set for June, in Monaco—doesn't go that high.

A guarantee differs from a reserve price, which is the lowest price a consignor will accept. Critics claim that a guarantee can tempt an auctioneer, who often acts for absentee bidders, to run up the bidding.

Calling such a suggestion "insulting," Sotheby's president in America, John Marion, refused to confirm or deny the guarantee, explaining, "We never talk about financial arrangements with a client." He said his firm used to give guarantees in New York, "but we haven't done any in the city for the past ten or twelve years." Does the company make guarantees in Monaco? Marion, who negotiated the Gould deal, said, "I am not in a position to talk about what goes on in any part of the world except the United States."

Met Vendors: Fury on Fifth

DEBATE OVER THE VENDORS AND PEDdlers in front of the Metropolitan Museum of Art has pitted some high-powered neighbors against one another. In favor of restricting vendors is Carol Sulzberger, wife of New York *Times* publisher Arthur Ochs Sulzberger, who lives across from the museum at 82nd Street. Mrs. Sulzberger first brought her complaints about noise to Community Board 8 in October. "I care desperately about this issue," she told *New York*.

Supporting the vendors is Jacqueline Onassis, whose apartment is at 85th and Fifth. In a letter to East Side Assemblyman Mark Alan Siegel, Mrs. Onassis wrote, "I feel [the peddlers and performers] add a warm, human element to city life." Siegel has recommended that vendors be confined to the west side of the avenue. The Department of Consumer Affairs, which licenses food vendors, will rule in late April.

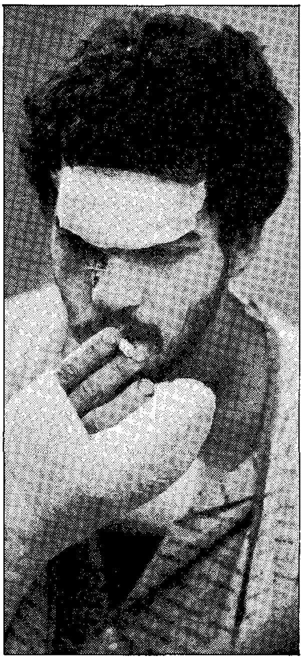
Tomb Awaits Viet Soldier

ELEVEN YEARS AFTER THE END OF THE Vietnam War, the Pentagon still hasn't interred, in the Tomb of the Unknown Soldier, a casualty from that conflict.

Pentagon spokesman Major Robert Mirelson told *New York*, "So far, we do have one unknown, but you never know when someone's going to come up with a new way of identifying people. Plus, what if twenty more unknowns turn up?" added the major, referring to the M.I.A.'s. "They wouldn't be better unknowns, just different."

Senator Jake Garn, of Utah, who chairs a subcommittee responsible for the shrine, has demanded that the army draw up plans by June to honor a Vietnam unknown. He had asked army brass to explain the delay, said staffer Marty Reiss, but "had difficulty following the logic of their answers."

Tomb: *Vietnam vacancy.*



Agusto: *Hiding evidence?*

Bullets Riddle Cop Killing

PAROLED KILLER GEORGE AGUSTO, ACcused of slaying a cop in a South Bronx gunfight, is allegedly withholding some useful evidence—two bullets lodged in his body.

Because he wasn't arrested at the scene, the bullets could buttress any eyewitness testimony against him if they prove to be from the guns of cops involved in the battle. "The doctors have told him the bullets aren't life-threatening, and he isn't knocking himself out to have them removed," said a spokesman for the Bronx district attorney.

The bullet issue isn't the only question mark in the case. Some law-enforcement sources suspect that Agusto got hold of a woman cop's gun during the battle.

Police originally told reporters that Officer Tanya Brathwaite got off one shot after her partner, Thomas Ruotolo, was slain. "After that, she says a slug ripped into her and the force made her drop her gun, and she jumped behind the police car for safety," said a Police Department insider. But when Brathwaite's revolver was recovered, all six bullets in it had been fired, *New York* has learned from a police official.

"The way cops on the street figure it, [the suspect] picked up her gun and used it as well as his own," said another source. "If that's true, what male cop is going to ride a squad car with a woman again?"

"It is possible the suspect got hold of her gun," said police spokesman Sergeant Peter Sweeney. Could her gun have pumped the bullets that hit a third cop hurt in the battle? "Anything is a possibility until we get the ballistics," said Sweeney, who noted, however, that in the past there have been *male* cops who have had their guns taken away. "We're not supposed to be Gary Cooper in *High Noon*," he said. "In such cases, you go for retraining. That's all."

Photographs: top, U.P.I.; bottom, Dan Brinzac/New York *Post*.

New Boss for Met Manager

THE METS' LOSS OF PITCHER TOM SEAVER to the Chicago White Sox could also turn out to be a loss for the baseball club's general manager, Frank Cashen: He may no longer be welcome in the office of owner-publisher Nelson Doubleday.

A memo circulated last week explains that Cashen, who has traditionally reported directly to Doubleday and the Doubleday board of directors, will now report to vice-president Gerard Toner.

Why the change in command? One source in the building surmised, "I guess Mr. Doubleday doesn't want to be associated with bad decisions anymore."

Cashen was not available for comment. Company spokeswoman Nancy Martin said, "This is not a change in the chain of command. Mr. Toner has just assumed responsibility for sports."

Hotel Re-do Hits a Snag?

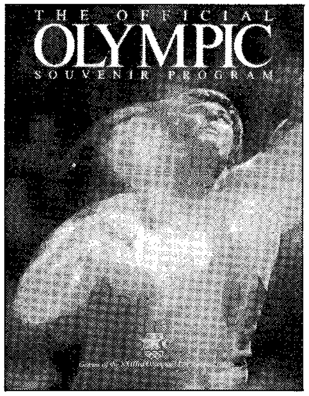
SWISS DEVELOPER RENE HATT'S LAVISH plans for renovating the old Gotham Hotel, at Fifth Avenue and 55th Street, may have hit a glitch.

"Work appears to have stopped on the project," according to Fifth Avenue Association executive vice-president Michael Grosso. Another source in the business community said, "I understand there are financial problems, and Hatt is looking for an equity partner."

Last week, the front doors to the Beaux-Arts building were locked, but Hatt's general manager on the project, Horst Gaumert, said this was normal security. He denied that work has halted completely. "I don't think anybody can see through the windows, and I can assure you work is going on there. Maybe not as much as anybody would want, but when you refinance, that is what happens. . . . We are refinancing."

Gotham: *Inside jobs.*

Redgrave: *Delayed reaction.*



Souvenir: S.I.*'s prototype.*

Security Paper Shuffle

IN AN APPARENT ATTEMPT TO SANDBAG A recently publicized lawsuit, the National Security Agency has had second thoughts about forbidding public access to hundreds of privately owned documents cited in *The Puzzle Palace,* a book about the secretive intelligence outfit.

John Jacob, archivist of the George C. Marshall foundation, where the documents are stored, told *New York* that the N.S.A. quietly decided last month to classify 31 of the papers—but "has re-reviewed its position that the rest of them were 'sensitive.' "

The agency changed its mind after it learned that historians, librarians, and researchers were suing it for censorship. The suit contends that the government has no right to withhold unclassified information. "Sensitive" is not a governmental classification. But the suit also argues that N.S.A. has no right to classify documents that have been open to the public, "so it will stay filed," Mark Lynch, an American Civil Liberties Union lawyer handling the suit, said last week.

Theater May Nix Redgrave

THE KENNEDY CENTER'S BOARD OF DIrectors has apparently decided that Vanessa Redgrave is too politically controversial for their theater. A Washington, D.C., run of Ruth Wolff's *The Abdication,* starring Redgrave as Queen Christina of Sweden, was originally scheduled for January. But Redgrave's postponement of the production gave the directors time to have second thoughts. "I'd be astonished if that show ever saw the light of day in Washington," said one theater source. Wolff's agent, Rick Leed, said the show will go on, with or without the Center. "We'll start in the West End of London, then we'll go to L.A., Washington, or New York."

'Sports Illustrated''s Olympic Connection

IN *Sports Illustrated's* feature on this summer's Olympics, published last week, writer Kenneth Reich discussed the fees that certain corporations have paid in order to become sponsors of the first "private" Olympics and reported that "$510-million will come from television contracts, commercial sponsors and licensees, [and] ticket sales."

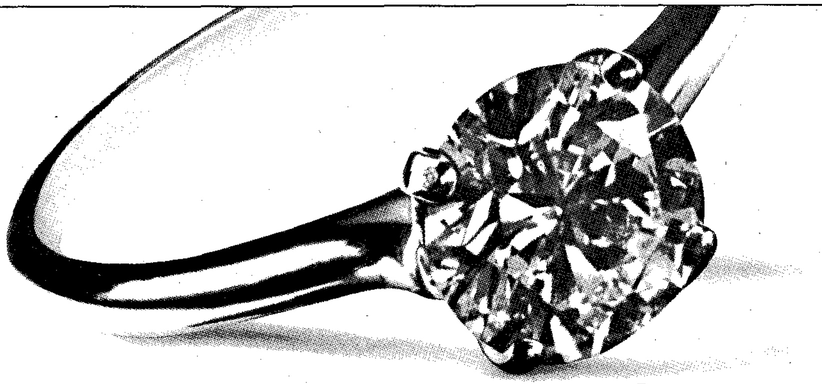
The article also criticized Los Angeles Olympic Organizing Committee president Peter Ueberroth, but *S.I.* staffers are leveling some criticism of their own. *S.I.* has paid the L.A.O.O.C. more than $4 million in cash, goods, and services to be the official Olympic magazine, "making us like an Olympic house organ," one senior staffer complained.

In addition to publishing a special 540-page preview issue on the games, *Sports Illustrated* will produce the official Olympic program.

S.I.'s special relationship with the Los Angeles games (mentioned to readers only in a 1982 article) will benefit the publication's bottom line. Publisher Robert Miller, who negotiated the deal, has predicted that at least $20 million in ad revenues will be derived from the special issue. As for the dissension in the editorial ranks, "We look like we're shilling for the Olympics," one writer complained recently, "devoting seven pages to boring twenty-year-old archers when we should be covering other things."

Miller disagrees. "We have the *appearance* of a conflict of interest," he told *New York,* "but I know we have total editorial integrity and flexibility."

Photographs: top, Don Hamerman; center, A.P./Wide World.



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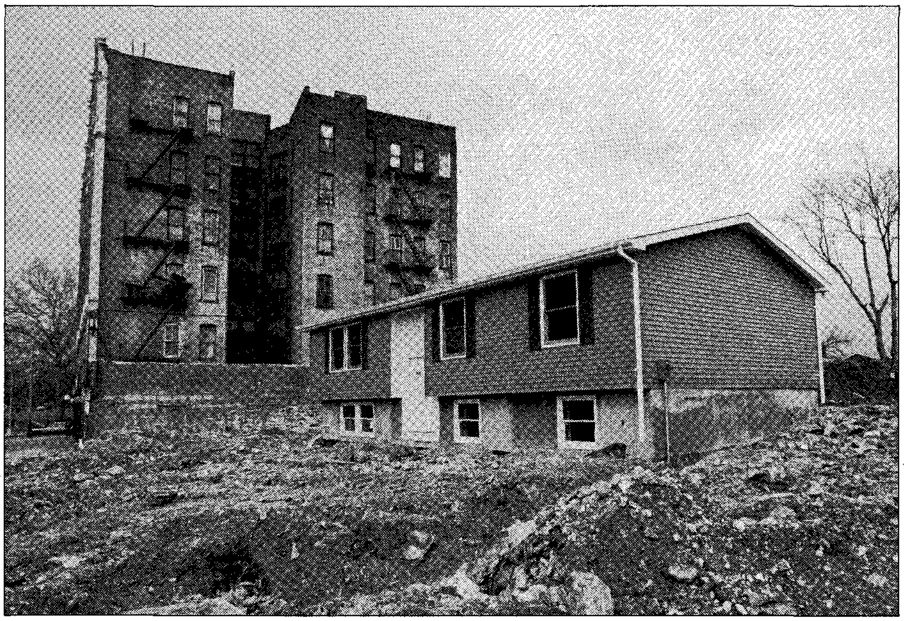

Sod breaking: *Another home goes up on Charlotte Street.*

Rancho South Bronx

JULIO CRUZ, A TEXTILE-COMPANY SHIPping foreman, likes the fact that there's a basement with enough space for his workshop. His wife, Maria, a price-change supervisor at Gimbels, is happiest about finally having a yard for her two kids. "Though it was thrilling too," she says, "that we could choose just what we liked to decorate, that I could have the colors I wanted." After eight years of living in small apartments, the Cruzes are about to move into their first real home, a three-bedroom brown ranch house with beige and brown carpets, two baths, a kitchen wallpapered in a "Cooking With Julia" motif to complement the harvest-gold stove, and a bay window in the living room with discreet white iron bars that only slightly impede their view of Crotona Park, a lush green enclosure on the edge of Charlotte Street, an address that symbolizes all the devastation of the South Bronx.

The Cruzes and the other nine families about to move into the first group of houses in the Charlotte Street development are getting used to being called pioneers. But these people have been pioneers for a long time—most have been residents of the South Bronx throughout its worst period, and it is only now, as things are looking up, that they are getting credit for the courage they have shown all along.

At first glance, the development seems designed more as a statement, a freakish gesture, than as a serious housing alternative. *Ranch houses* in the South Bronx? They're an oddly disconcerting sight, those rows of identical aluminum-sided houses, with their white picket fences, emerald-green lawns, and, as a backdrop, rubble reminiscent of Beirut. But ranch houses are exactly what the neighborhood people want—there are over 500 applications for the remaining 80 homes. They don't want apartments in exquisitely restored row houses (and there are some elegant brownstones in the vicinity, just sitting there, waiting for gentrification to hit). "No matter how much space you got," explains Beatrice Sellers, mother of three, "someone else lived there before. I want something new. I'm sick of being somewhere that's got other people's memories." And her husband, Herbert, an officer with the New York City Housing Police Department, is even more adamant: "I *did not want* an attached house. I want to be able to walk out of my own front door and walk around my own house, *all the way around.*"

The community-based organization that is marketing suburbia in the inner city—the Mid-Bronx Desperados (M.B.D.), so named in the seventies because the area was desperate for decent housing—works in concert with the government-funded South Bronx Development Organization (S.B.D.O.), which is responsible for actually building the prefabricated homes. Both groups feel that owner-occupied housing is key to changing the tide on Charlotte Street. "And prefabricated housing is the next logical step when you're trying to build under the Reagan administration," says Peter Bray, S.B.D.O.'s project manager for the development. "This was simply the most economical decision. We're the first to bring manufactured housing to New York City, and even though it's suburban-type housing, we think it makes sense in an urban environment."

"This development isn't such an oddity," claims M.B.D. spokeswoman Julie Sandorf. "It had its precedent over 30 years ago in Levittown, Long Island."

In 1947, in the wake of World War II, the builders Levitt & Sons created a community of identical detached houses, targeted for returning servicemen who were eligible for federal-mortgage subsidies. The homes were much less expensive than other suburban houses then available; with the help of the subsidies, many in the lower middle class who normally could never have afforded to own their homes were suddenly able to buy into the middle class. Levitt & Sons' vision of suburbia has since been criticized as boring and worse—Malvina Reynolds's mocking "Little Boxes" seems a tailor-made critique—but it did accomplish one important thing: It gave a lot of working-class families their first home. And now, more than 30 years after low-cost single-family detached housing made its debut, a segment of the inner city's black and Hispanic working class is finally getting *its* shot at buying into suburbia.

The Charlotte Street houses are also surprisingly affordable; they cost approximately $60,000 to build but only $52,000 to buy (the federal government is subsidizing part of the cost). The city sold the quarter-acre lots for $1 a lot and is covering the capital costs of sidewalks and street work (about $5,000 per home). M.B.D. set restrictions to prevent land banking: Buyers cannot speculate with their homes—they must live in them. The State of New York Mortgage Agency provides a 9.9 percent mortgage, and Chemical Bank processes the applications. (If any of the families is found renting, its mortgage will be canceled.) To qualify as a homeowner, a prospective buyer has to have $8,700 in the bank and not much debt. There is no income ceiling, but that seems to have been unnecessary, since the median family income is only $34,000.

M.B.D. selects the buyers, following

Photograph by Don Hamerman

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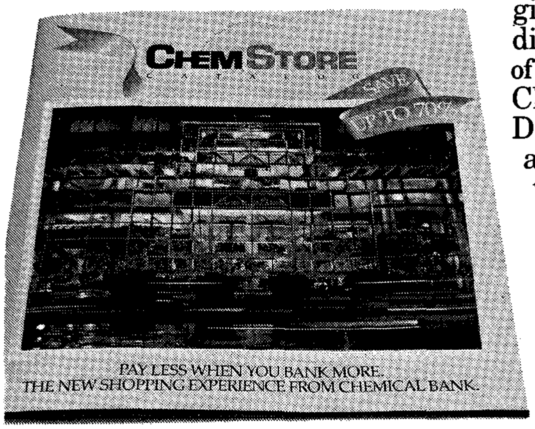
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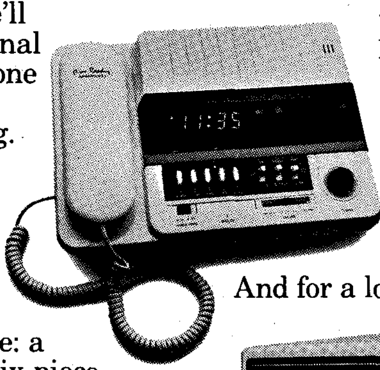

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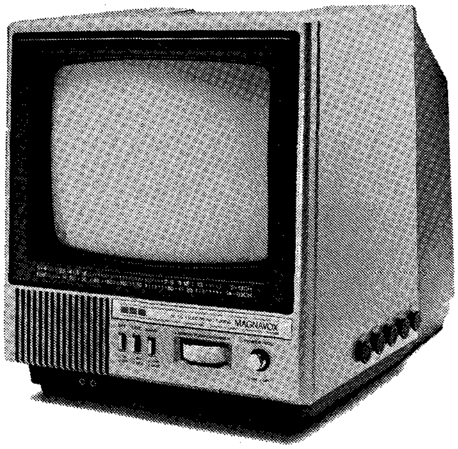

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up with home visits to make sure the applicants' credentials check out. "We weren't looking to create a racial balance; that just happened," says Julie Sandorf. (Approximately half of the families are black, half Hispanic.) "Our main concern is finding people who are going to have a commitment to the community." Once the family submits a deposit, the fun begins—choosing wallpaper, paint, and fixtures, the niceties that make these houses feel like homes to people who've never owned a home before.

The things people seek in a home haven't changed much since the first Levittowners snatched up the opportunity of affordable housing. Herbert Sellers has no trouble articulating his reasons for buying on Charlotte Street: "It's the American Dream, isn't it, having your own home? And this was the best house for the money." These owners are not awed by what they are doing; the thing on their minds is not some abstract ideal about forging new frontiers, but simply what a great deal they got. Josiah Deleston, a tall, excitable Manhattan bus driver, says, "We looked in Jersey, we looked in Queens—we looked for two whole years, but we never saw anything we could afford until this." Maria Cruz adds, "I don't mind helping the poor, but when I'm told I don't qualify for subsidized housing because we make too much money, but I can't afford anything that's on the market, that's when I say 'Too much!' It was about time they looked at people like us."

Charlotte Street and its Long Island prototype differ not only in the obvious things—location and the race of the residents—but in the amenities provided by the builder. Levitt & Sons supplied each house with an array of appliances and divided Levittown into neighborhoods, each located around a village green with shops, a playground, and a swimming pool, and each with its own school. The Charlotte Street residents are given a stove and not much else. There are no supermarkets or Laundromats close by. M.B.D. has tried without success to get McDonald's and Kentucky Fried Chicken to open branches in the area. But when reminded of the drawbacks to their new homes, the buyers are quick to point out the pluses—they are located near major subway lines and on an excellent bus route. And right next to the first ten houses is P.S. 61, a school that the community fought to keep open through the worst of the blight and that now has the second-highest reading scores in the district. "I've lived on the Grand Concourse all my life," says Maria Cruz. "I feel comfortable here. It's a warm kind of place, and it's my home."

There is a grass-roots feel to the whole Charlotte Street project. (The formal

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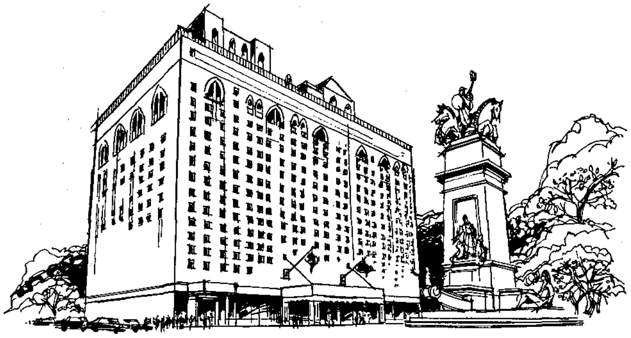

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name, Charlotte Gardens, sounds like a bit of a joke at first, but talk to the owners for a while and it seems completely appropriate.) The residents take nothing for granted, and like the Levittowners, they are all enthusiastic joiners. But the Monday-night meetings that all homeowners have been attending are not the bridge and coffee clubs that sprang up in Levittown. The focus tends to be on such topics as crime patrols and buying refrigerators in bulk to save money. (At a recent meeting on fence building, Joan Pointer, an attractive single mother, gave an impromptu lecture on comparison shopping.) Months before they are ready to move, neighbors-to-be are on a first-name basis and call one another regularly to discuss plans. "If someone is trying to get into her house," says Maria Cruz, gesturing at Beatrice Sellers, "I'm gonna call the police. I have consolation that we know each other and we're gonna watch out for each other."

Genevieve Brooks, head of M.B.D., is a great believer in the area's essential worth. "The press and real-estate people are the ones responsible for the bad image of the South Bronx. They're the ones who almost killed it, because you can't be proud of yourself when you're hearing all these negative things." It took seven years for M.B.D. to get any public funding, partially because, Mrs. Brooks believes, "people view community-based organizations as irresponsible. It's plain and simple racism. We've been here all along. We fought to keep police here, sanitation, a post office. There weren't any street signs or road service; sometimes water was shut off. All those things survived because we wouldn't give up."

Governor Cuomo recently paid homage to the efforts of groups like M.B.D. in his state-of-the-state address by announcing his interest in building a factory for assembly-line houses in the South Bronx. (The homes are now built in Pennsylvania and brought to the South Bronx in half-sections by truck.) Peter Bray says the factory would provide over 100 direct jobs and make redevelopment of the entire area a good deal more feasible.

To the Charlotte Gardens home buyers, the South Bronx is the place where anything is possible. "I've been with the Bronx during the population explosion," says Joan Pointer, "and I've been with the Bronx when all the families were being burned out. I've seen it all happen here, and I'm sticking it out. We're going to show people that these houses can be nice, that we're going to live well."

"Everyone was so happy that I finally got my family a home," says Josiah Deleston. "I've always wanted the best for my family, and now I've got it." ■

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Right now, the domestic airline business is flying high. Net income in 1984 is expected to top $1.2 billion, a record, and could approach $1.5 billion, according to some estimates. That follows a break-even performance last year, and over $1 billion in losses in 1982.

Despite the rosy outlook, airline stocks have recently hit an air pocket. Since mid-January, the airline component of Standard & Poor's 500 stock index has been off by nearly 20 percent, one of the worst performances of any industry group. Some of the most heavily traded airline stocks, like AMR Corporation, parent of American Airlines, are down by almost 25 percent.

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Flying high: *A reborn Braniff is part of the industry's upturn.*

What makes this disparity more remarkable is that at a time when many companies in other industries are reporting disappointing earnings airline profits have exceeded even optimistic forecasts. "Unlike earnings of corporate America at large, third- and fourth-quarter 1983 airline earnings were better than expected, and a record 1984 is clearly in sight," notes Michael Derchin, First Boston's airline analyst.

Having weathered the sharp 1982–83 recession and the worst of the deregulation shakeout, the situation now shows "striking similarities" to that of the 1960s, the longest period of sustained prosperity for the industry, according to Derchin. Should the positive trends in passenger traffic and productivity growth continue, he says, "airline-securities prices could experience a return to the soaring sixties, between 1962 and 1966, a time when airline-stock prices increased fivefold."

Judging by the tailspin in airline stocks, investors have yet to be convinced by this long-term scenario and are more worried about some current developments that could erode the positive profit picture for 1984.

"There *is* no long term when it comes to airline stocks," says Paul Schlesinger, who follows the industry for Donaldson, Lufkin & Jenrette. He points out that airline stocks outpaced the market during the last quarter of 1983 and during the first half of January, and that many investors took quick profits when the market began to turn down. Airline shares typically have a high "beta," which means they tend to move up and down more than the average stock does.

"It's also an industry where Murphy's Law tends to play out," says Schlesinger. That's the rule that says that if something can go wrong, it will. Some of the possibilities bothering potential investors include:

☐ *Another destructive fare war.* So far the major carriers have been careful about instituting new discount fares. Continental Airlines, currently in bankruptcy reorganization, has been aggressively promoting bargain fares to regain its share of the market, but competing airlines have matched these only on a selective basis. It's always possible, however, that discounting will get out of hand, as it often has in the past.

☐ *Too much new passenger capacity added too quickly.* Last week, a revitalized Braniff Airways resumed service, and has added many new flights. Meanwhile, American, Braniff's main competitor at the Dallas/Fort Worth Regional Airport hub, announced last week it was expanding operations. It also said it was buying 67 new McDonnell Douglas MD-80's and was taking an option on another 100 of the fuel-efficient 142-seat planes. This is the biggest new aircraft order in many years.

☐ *Rising energy prices.* One of the airline industry's biggest expenditures is for fuel. Each 1-cent-a-gallon increase in aviation-fuel prices translates into $200-million more in annual costs for the airlines. Oil prices have been climbing recently due to concern that the escalating Iran-Iraq conflict may cut off exports from the Middle East. The price rise has caused oil shares to climb, but it has also contributed to the sell-off in airline stocks. "There's almost an inverse relationship between oil shares and airline stocks," says Candace Browning, airline-industry analyst for Oppenheimer & Company.

☐ *Another recession.* The airline business is extremely sensitive to any economic downturn. That's because business travel, the bread-and-butter of the airline industry, gets cut back when the economy starts to slump. The return of the business traveler, who usually pays full fare, has been a key factor in raising airline yields over the last twelve months.

In an effort to attract the regular business traveler, many major airlines have instituted programs that give frequent fliers credits toward future free trips. "It is probably the most successful marketing tool we have ever introduced," says American Airlines spokesman Lowell Duncan. "It has established brand loyalty in the airline business, and it generates new traffic." Braniff, which is also making a bid for the business market, has arranged for its passengers to earn bonuses that apply to United Air Lines' mileage plan.

In January, industry yields—or what the airlines receive, on average, for flying a passenger one mile—were up between 20 and 30 percent for most carriers. Although actual traffic was up only 2 percent, overall revenues rose by 15 to 20 percent because of the improvement in yields.

The 2 percent increase in traffic over January 1983 was actually quite impressive, since travel in early 1983 was stimulated by the availability of money-losing promotional offerings like the $99 one-way coast-to-coast fare. The January 1984 gain resulted from a 19.7 percent rise in traffic for the regional airlines, while the major trunk carriers experienced a 4.4 percent decline, which had been expected. (The cheapest New

People weekly performs

“The article gave the book an enormous boost...People read People and remember what they’ve read. That translates into sales.”

—Paulo De Oliveira, Co-author
of *Getting In!*

Photo: © Mimi Cotter 1983

When Paulo De Oliveira and Steve Cohen decided to put their heads together and co-author *Getting In!*—a book about the college admissions process—they wrote it with the harried prospective college student in mind.

The result was a book that was selling steadily, but it wasn’t until *Getting In!* and its authors were featured in People, that it really took off.

“The article gave the book an enormous boost. There was more reaction to the People article than anything we’ve done, and we’ve been on talk shows, radio shows, etc. It all boils down to one thing: People read People and remember what they’ve read. That translates into sales. Since the article we have seen a rise to 70,000 copies in print. Retailers were impressed by reaction to the article, and that helped with the sell-in as well.”

Appearing in People gave Paulo De Oliveira and Steve Cohen’s book *Getting In!* an extra boost. That’s because our readers respond to what they read. That makes People a prime setting for advertisers, too. Let People perform for you.

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Good news, noses.

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York–Los Angeles round-trip fare available now is $340, and requires that reservations be made 21 days in advance. A round-trip coach fare with no discounts costs $866 coast to coast.)

Traffic gains in coming months will be small compared with the inflated levels of a year earlier. But First Boston's Derchin predicts that revenues during the first three months of 1984 will rise by 15 to 20 percent, provided yields stay firm, while industry costs will rise by only 7 percent, leading to "a dramatic earnings turnaround." Later in the year, travel should be boosted by the Los Angeles summer Olympics and by the two political conventions.

With these strong fundamentals in place, airline stocks are "beginning to look incredibly cheap," Derchin says. He especially likes U.A.L., Inc., the holding company for United Air Lines, which last week was selling for $30 a share, while the value of its underlying assets, or "book value," is an estimated $42 a share. That impressive figure doesn't even take into account U.A.L.'s Westin Hotels subsidiary, which Derchin estimates is worth $15 a share on its own. "So a buyer of U.A.L. is currently paying only $15 for the largest, most leveraged airline in the United States," he says. Derchin projects that U.A.L. will earn $5.50 to $6.50 a share in 1984, and $8 to $10 a share in 1985.

Other airline recommendations on First Boston's buy list include Air Wisconsin (recent price, $15), Alaska Airlines ($14), AMR Corporation ($30), Delta ($34), Frontier ($10), K.L.M. ($60), Northwest ($30), Ozark ($10), Piedmont ($31), Southwest ($21), and USAir ($27).

"We remain bullish on the airlines," says Oppenheimer's Browning. "We don't think an industry-wide fare war has broken out, and we don't think one will," she says. "The fare structure should remain intact."

Browning limits her recommendations to two top picks—AMR Corporation and USAir. "American is the best managed of the trunk carriers, is benefiting from a strong cyclical increase in earnings, has a good balance sheet and a clear business strategy," she observes. Browning likes USAir because of its dominant position at its Pittsburgh hub.

Given the unsettled conditions that have prevailed in the airline industry in recent years, it is understandable that investors are wary about a long-term commitment to airline shares. But even in a sinking stock market, shares in the leading airlines appear to be undervalued.

And the continued strong state of the economy means the profit takeoff for the airlines should continue. It remains to be seen whether this translates into higher prices for airline stocks. ■

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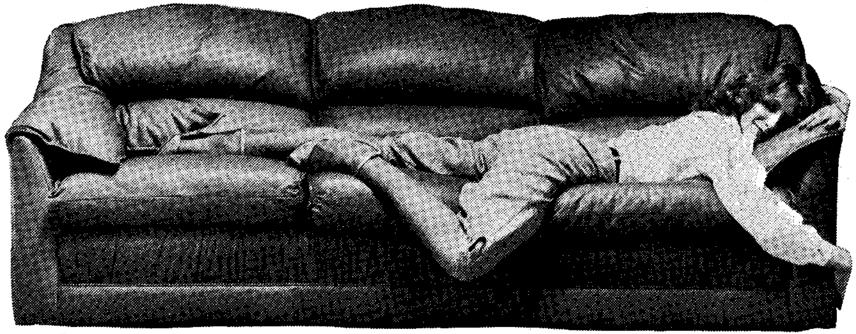

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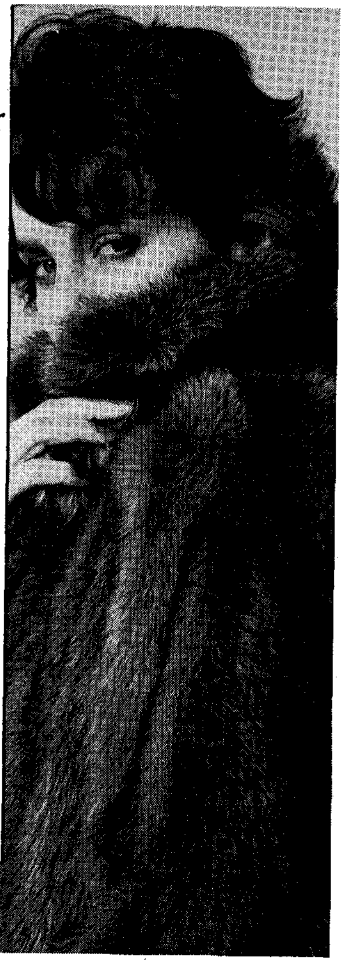


FAST TRACK

RX

FLU NEWS

EVERYONE HAS IT—OR HAS just had it, or is coming down with it. Still, according to the New York City Department of Health, although there are more cases of the flu in the city this year than in the last two, there is no epidemic.

"We determine the extent of an influenza epidemic by the number of deaths it causes and by the number of people who are admitted to the hospital for it," says Dr. George Rutherford, the health department's director of the Division of Immunization. "So it's certainly possible that there could be an epidemic among people who get sick and stay in bed for a week but never go to the hospital.

"Influenza is a respiratory disease," Rutherford adds. "You get a cough and a sore throat, high fever, headache, and muscle pains." If you have the "stomach flu," you don't really have the flu at all.

Two weeks ago in New York, there were 75 deaths from pneumonia, which officials consider flu-related. Though this represents a 23 percent increase over the previous week, Rutherford insists that it is not an abnormally high number, and there have been relatively few cases of flu among those at highest risk. All the experts say that if you are at risk (over 65 or chronically ill) you should have had a flu shot—last fall. Since the shot takes four to six weeks to take effect, it's too late to worry about it now. Flu season ends in about a month. But plan to have one next fall.

There's a new drug around to prevent—or treat—the flu. It's called amantadine, an anti-viral agent developed and distributed by Du Pont. It seems to be able both to block the flu if taken in advance and to lessen the disease's severity if taken as soon as the symptoms appear. It's much more expensive than the shot and is mostly given to high-risk patients.

Could this year's flu still reach official epidemic proportions? Possibly, but not likely, says Rutherford, who adds, "If people are getting the flu and not dying and not going to the hospital, it means they're becoming immune—and that's good."

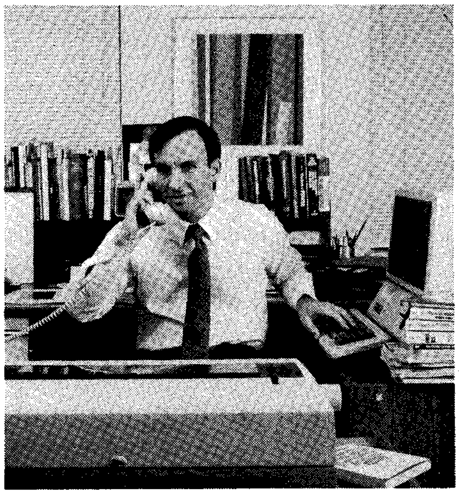
DEBORAH PINES

COMING UP

ANDY TOBIAS'S FRIENDLY SOFTWARE

EVERY COUPLE OF YEARS, ANDREW TOBIAS cranks out another book (*Fire and Ice*; *The Only Investment Guide You'll Ever Need*), and every couple of years, he finds himself on the best-seller lists. This has made life pleasant indeed for the gadget-minded Tobias, whose Central Park West apartment is decorated by Bally, Rock-Ola, and I.B.M. It has also given him more assets to manage than he has time to manage them.

Tobias is nearly pathological about efficiency and economy—he buys tuna by the case and has never bought a single roll of paper towels if a bargain-priced truckload was available—so when the Micro Education Corporation of America asked him to share his knowledge, he jumped at the chance. Now, after a year and a half of work, his solution is about to come on the market. It is 30,000 words long, costs $199.95, and is not a book.



But neither is "Managing Your Money" an ordinary specimen of computer software. Its three discs write checks, keep track of your investments, automatically remind you when stock purchases will go long-term, help prepare tax schedules, analyze your insurance needs, and do financial calculations. And they don't do these things superficially: The portfolio manager, for example, shows you how well you're doing, suggests which tax strategies are best, and picks stocks to sell to realize those strategies.

If "Managing Your Money," available in April, is the first good reason for most people to own a home computer, it is largely because Tobias and M.E.C.A.'s programmers were shooting for the ultimate in user-friendliness. "If you're like me, you don't know a whole lot about computers," Tobias writes. So there's no deadly manual. Instead, more than 200 HELP screens, activated by a flick of the finger, tell you what you need to know when you need to know it.

And when the HELP screens flash on, they address you in surprisingly droll English. If a thirteen-year-old who smokes asks the insurance wizard how long he'll live, the machine counters with "Thirteen, and you smoke! Are you crazy?" And there's a feature called "Fake Disks for Cocktail Parties," so you can "show your friends how the program works without letting them see how rich you really are . . . or aren't."

This last one was, no doubt, inspired by Tobias's own needs. "Just think," he jokes, waving his discs gleefully, "every time someone buys one of these, it's like selling 7,000 books!"

JESSE KORNBLUTH

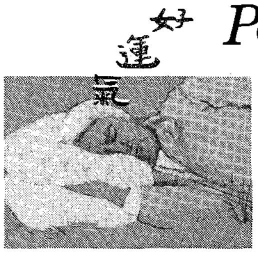
PRICES

MOST DAYS, A CAB RIDE during the morning rush from Park Avenue in the upper eighties to the Grand Central station area takes about twenty minutes and costs $5 with tip. Last Monday, it took 65 minutes and cost $9.75. The driver never said a word.

Illustration: Guy Billout. Photograph: Manual Alonso.

MR. PEEPERS'S NIGHTS

Porcelain People/Balthus/Snuggling Stars



I KNEW AS SOON AS I WALKED INTO the preview of "New York and the China Trade" at the New-York Historical Society that these were the same gentle people who expelled me from their fold years ago. Here was the set who still had proper cocktails in deliberately dull-colored apartments that will never be "completely gutted," on every surface the leather and tarnished-silver-framed family pictures, lined up like good soldiers, an occasional what-the-hell crack in the ceiling, and a set of priceless armorial Chinese Export in the dining room. Porcelain people. All around me I saw wonderful old club boys with pinky rimless glasses peering into the cases at shards and fragments. Quite typically of my set, no one (not even the Chinese) attempted Chinese dress, as the invitation suggested. Everyone seemed perfectly at home with the *famille rose* and *famille verte,* the Canton and underglazes. They recognized particular tea bowls and gravy boats as they might old chums.

At the China show.

Sigourney and friend.

"These are the Van Cortlandt plates," announced an ancient beauty with one of those practically invisible silk dresses and prominent pearls. She raised her finger, with its large sapphire, and rapped the case with authority, though she had scarcely bothered to look.

"Let me show you *my treasures,*" said a man charging up to a chocolate pot, his hornrims misting with excitement.

Some of the later pieces looked slightly familiar. Wasn't this what my great aunt had brought back from her missionary years in China in the 1890s? The warm glow of potential profit seized my heart. The China trade began to take on its full romance—drug trading, clipper ships, opium wars, ivory, greed, cheating, fur, risk voyagers, Astors, tea, vast fortunes made and lost, old New York families. Livingstons, Van Rensselaers. I thought of my friend Charlie Van Rensselaer who had gone to Palm Beach and how he was the last (except for his brother, Philip) of that part of the great old family line—the porcelain surviving the blood.

"One of them got the saucers, one got the cups," said a voice reminding me of households of heirs and divorce lawyers fighting over the china. I stopped in front of a small part service initialed J.J., for John Jay, the first chief justice of the United States Supreme Court. "I must tell Jay when I see him this Saturday," I thought, for Lee and John Jay Iselin were having a dinner for the incoming head of NBC news, Larry Grossman, and his wife, Boots.

On my way home, I stopped in at the Balthus show at the Met, though I have never particularly liked either Chinese Export or Balthus. As I wandered the rooms, I remembered Elvis Presley, who shared this recent "count's" fondness for a flash of girlish white underpants. I began to hear art talk, and after I saw my first man with an earring, I left all those square-faced, large-headed young girls with little regret. Yes, fashionable but, in its heart, vile as an impotent old roué.

Out on the street, I saw an old woman meticulously picking pennies from the fountain in front of the museum. It was one of the month's iciest nights, and she was barefoot in the water. Every time the lights from the traffic hit her she cringed. When the police came, they drove right up to the edge of the fountain and chased her away.

With relief, I entered the Iselin house on Saturday and saw the familiar academic ceiling crack and family pictures. Upstairs, while all the off-camera power of television news talked about polling, I studied the crest-filled Iselin family tree, which dated to 1364 in Basel, when assorted Huguenots collided productively with the Rosenfelds. Everything was very old china, from the old-fashioned food (beef Wellington, good vegetables) to the heavy, simple silver—nothing rented, nothing contrived or trying too hard. Seated at sections of John Jay's table, we scraped aside the meat and put our salad on the same plate, one wineglass made do for red and white, coffee was served downstairs in paper cups. Secure. With ancestors peeping from every crevice, even dour old Isaac Iselin in the john. Jay found many an occasion to clink his glass and climb a chair to give the kind of graceful toast (though not quite in the Plimpton league) that no amount of cue cards can produce. Since the Purpose had been stated, no Camouflage was in evidence.

Back to the vile on Sunday as I went to see *Against All Odds.* How far Rachel Ward has come from the night we had dinner at Pearl's, when Bob Evans kept telling her to take acting lessons and read *Time* magazine to improve her mind. I sat behind Bob's *Cotton Club* star, Gregory Hines, Sigourney Weaver, and Glenn Close, all in a row but not with one another. Soon enough, all three star heads fell onto their companion's shoulders. Afterward, Sigourney Weaver and her friend Jim walked down Second Avenue trying to get a cab. Then, just like Claudette Colbert in *It Happened One Night,* she lifted her skirt, showed some lovely long leg, and a taxi screeched to an immediate halt.

Photographs: left, Dannielle B. Hayes; right, David McGough/D.M.I.

PARIS POSTCARD

PYRAMID POWER AT THE LOUVRE

A GLASS PYRAMID IN THE courtyard of the Louvre? "You might as well paint a mustache on the Mona Lisa," sneered one Frenchman, "or change the punctuation in Proust!" Granted, the museum needed revamping. Getting from one end of the collection to the other involves a 1.7-kilometer trek, if you manage to find the entrance in the first place.

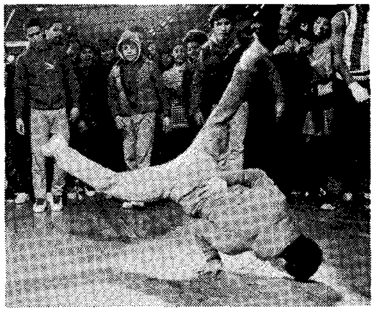
Come 1987, the Grand Louvre's entrance will escape no one's attention when I. M. Pei's 65½-foot-tall glass pyramid is in place, surrounded by three "baby" pyramids illuminating subterranean escalators to the collections. President Mitterrand turned to the American architect for a solution to the Louvre's logistics and space problems, only to find himself in the cultural crossfire of the decade. The general inspector of national palaces expressed his surprise that "a Chinese architect from America be asked to fix up the historical heart of the capital!" "An annex to Disneyland" railed *Le Monde,* adding that the monument and 750,000-square-foot underground central museum entrance implied that Pei saw the Louvre as "the house of the dead."

Pei was imperturbable. "I come from a very, very old world and have profound respect for the things of the past. I love the Impressionists, Picasso, Matisse . . . I read your classics. . . ." Then he quietly pulled out all the stops: "I drink French wine and have just been made Chevalier de la Jurade de Saint-Emilion." Well, you should have said that *before,* Monsieur Pei!

CHRISTINA DE LIAGRE

ON LOCATION

HARRY'S KIDS



Photographs, top left and right, Robin Moyer/Gamma-Liaison

CRAZY LEGS HAS A PROBLEM, and he needs to talk to Harry Belafonte about it. Belafonte is hiding as best he can in a corner of the V.I.P. lounge at the Roxy. He is trying both to conduct an interview and to keep an eye on the filming of "Beat Street," the movie he's producing (and hopes to release by June 8). But some things are more important. "Excuse me," he tells the reporter, "I've got to talk to Crazy Legs; I always talk to my kids."

Crazy Legs is a break dancer, part of the Rock Steady Crew, and one of Harry's kids. He also needs $10 for cab fare home. Harry understands. For their film about the hip-hop culture (an amalgam of break dancing, rap music, graffiti art, and the like), Belafonte and co-producer David Picker have assembled a cast of D.J.'s, rappers, scratchers, breakers, and electric boogiers, mostly from the South Bronx. During the last week, they've been shooting at the Roxy, on West 18th Street (where 2,000 kids showed up for open auditions).

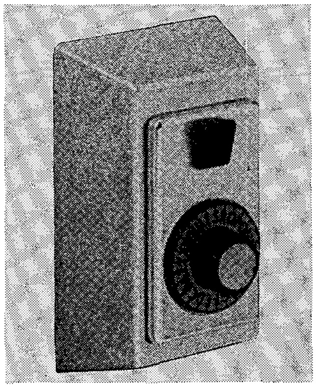
"The last black project, *The Wiz,* set up resistance in Hollywood to black films," says Belafonte, who is 57. "People said, 'They had the biggest black stars—Michael Jackson, Diana Ross, Quincy Jones—they spent $20 million, and the movie still sunk.' No one mentions that it was a bad movie."

So "Beat Street" has no stars, and it's all been shot on location: The abandoned-building party scene, says one cast member, was shot in "a real abandoned building. It was cold as hell."

Belafonte hopes that "Beat Street" will prove that blacks can make "bankable" films, and that hip-hop will communicate to a mass audience the strength of black culture in America. But there are more immediate problems. Right now, Brenda K. needs his opinion on her T-shirt—pink or turquoise? "Pink," he says. "It lights up your face."

AMY VIRSHUP

ON LINE



YOU'VE LEFT A SET OF KEYS with the super, your parents, a couple of friends, but there's always the fear that the one time it matters, the backups won't be home. The key safe comes to the rescue—a tough little zinc-alloy container for your spare. It mounts on the wall outside your door and has a resettable combination lock, resisting all but the most brutal of burglars. Cost: $24.50 at Brookstone, 18 Fulton Street.

E.H.

CHOW

This Week's Place to Be

THE PLACE WAS UNKNOWN TO me, but it was, I suddenly realized, filling up with *faces,* Fashionable ones. They were drifting by like so many party balloons. Fashion had struck again—and with unusual speed.

The place is called La Colonna. It opened on February 8 at 17 West 19th Street. It boasts columns with Corinthian capitals and damaged frescoes in pale blue and terra-cotta that depict, for instance, a satyr feeling up a nymph.

"Like the *Last Days of Pompeii,*" somebody suggested, "only *The Day After* . . . ."

Faces continued to float in over the next few days. The ex–Mrs. Jagger, the actor Irons. You know who we mean. The owner, John Schumacher, was affable about the whole thing. No, he had never been in the restaurant trade. His last job had been managing Valentino Couture. Morton Gottlieb passed by. The producer was wearing dark-blue velvet and a jaunty expression. "I was invited by Eve Orton," he said. How did New York racing commissioner Earle Mack hear about it? "Somebody told me," he said.

How necessary they are, the Somebodies Who Tell. "There are people who drive around, looking at building sites," Gay Talese supposed. "They can always tell. They are the ones in there first. They're right there with the architect and contractor."

A *Vogue* editor passed. She wore a *collaborateuse* haircut, many, many beads and . . .? "Chanel, you clod," she told me sweetly. What was she doing there? She looked at me as though I were rather dense. It was the only place to be, you see.

ANTHONY HADEN-GUEST

RUTH RECOMMENDS

BY RUTH GILBERT

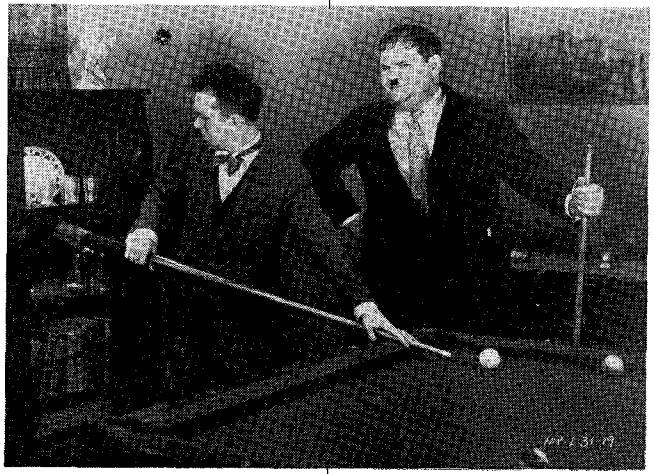
Enrico Macias, one of Europe's top singers, graces our shores March 6 through 18 at the Nederlander Theatre.

CAROL WINCENC

In a field long dominated by men—James Galway and Jean-Pierre Rampal, to be specific—she is rapidly laying claim to the title Queen of the Flute. Wincenc is giving a concert March 13 at the 92nd Street Y at 8.

'LAUGHING 20s'

Excerpts from the golden age of comedy are being shown in a Channel 13 series. Here, a scene from a 90-minute Laurel and Hardy medley combining the best of their many features. We'd rather have one whole feature, but we'll gladly stay home (March 10 at 8) for this anyway.



MERCE CUNNINGHAM DANCE COMPANY

Age cannot wither nor custom stale the charm of this choreographer. His company is at City Center March 6 through 18, and two premieres, Pictures *and* Inlets 2, *are scheduled.*

PIECES OF EIGHT

Eight works by contemporary playwrights have been welded into one great little show, directed by Alan Schneider and performed by the Acting Company at the Public Theater March 7 through 11. Here's a scene from Ring Lardner's absurdist The Tridget of Greva.

LALIQUE ENCORE

This elegant black-glass vase is part of an exhibit of 150 of French designer René Lalique's works at the Dyansen 57 Gallery now through March 31.

Photographs: top left, Christian Steiner; top right, Jack Mitchell.

New York

HOW FAR CAN HE GO?

HART STOPPER

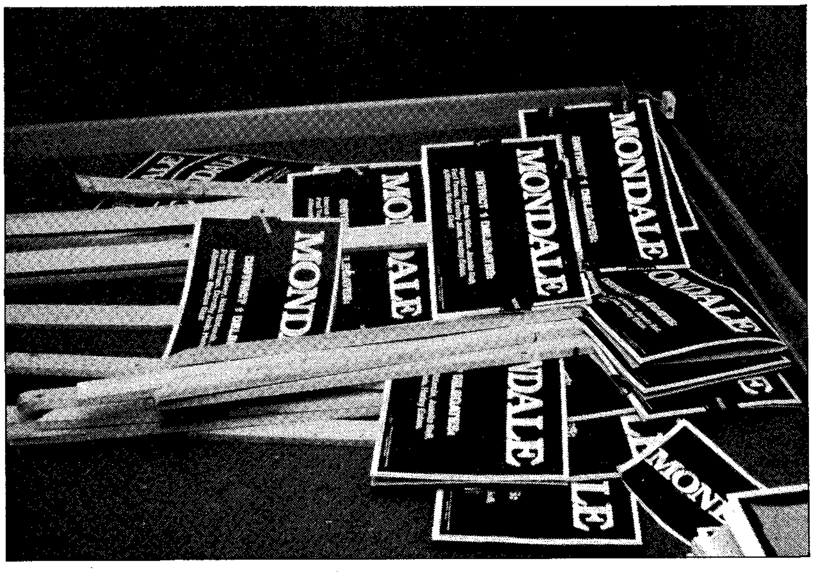
BY MICHAEL KRAMER

THE TEAR IS ALMOST IMPERCEPTIBLE, AND HE brushes it away as quickly as it forms. It's the morning after, a time when emotion can be excused, but this is Gary Hart. "I better not go on," Hart tells the roomful of supporters who've helped score his stunning upset over Walter Mondale in the New Hampshire primary. "I might lose my cold and aloof image, and we wouldn't want that."

Those who would take Hart literally are the same who have underestimated him for two years. Those who get the joke know that Gary Hart is always in control—of his campaign, his emotions, and his image. A cooler customer hasn't inhabited politics in a long time. Nor a more self-confident one.

We're sitting in the first-class section of a United flight to Denver a few hours after Hart's address to the troops. "I told my daughter after I came in second in Iowa that I'd get the nomination and be elected president unless I say something really dumb," says Hart. "It's arrogant to say that, and it will look awful in print, but it's the truth. After Iowa, that's when I knew the message was getting across. I had a good organization there, but so did Mondale. The difference was the message. And you never know whether it's working till the people vote."

For the first time since the campaign started, Mondale looks vulnerable.

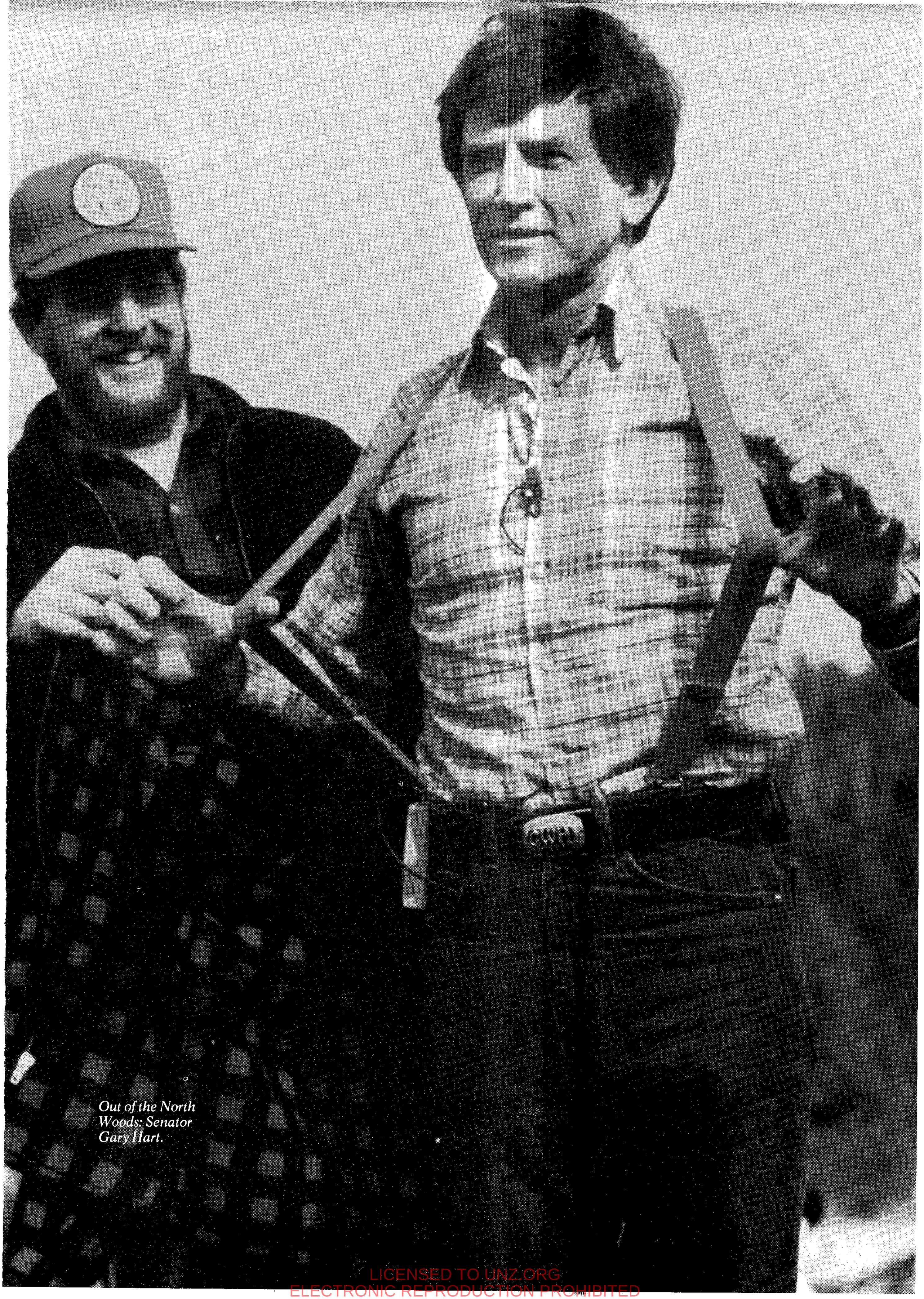


Even if the play doesn't follow Hart's script, he's already scrambled the Democratic race. He's now the clear alternative to Mondale—and Mondale is in trouble, the more so because Hart actually won a plurality of union-member votes, and labor is supposed to be Mondale's ace in the hole. Hart can't repeat his organizational effort when Super Tuesday rolls around on March 13, but he's overcome a tremendous psychological hurdle, the money is starting to pour in, and he now has (that dreaded word) momentum. "Momentums of various kinds," says John Sears, who was Ronald Reagan's campaign manager four years ago, "are a lot more valuable than money." Or anything else.

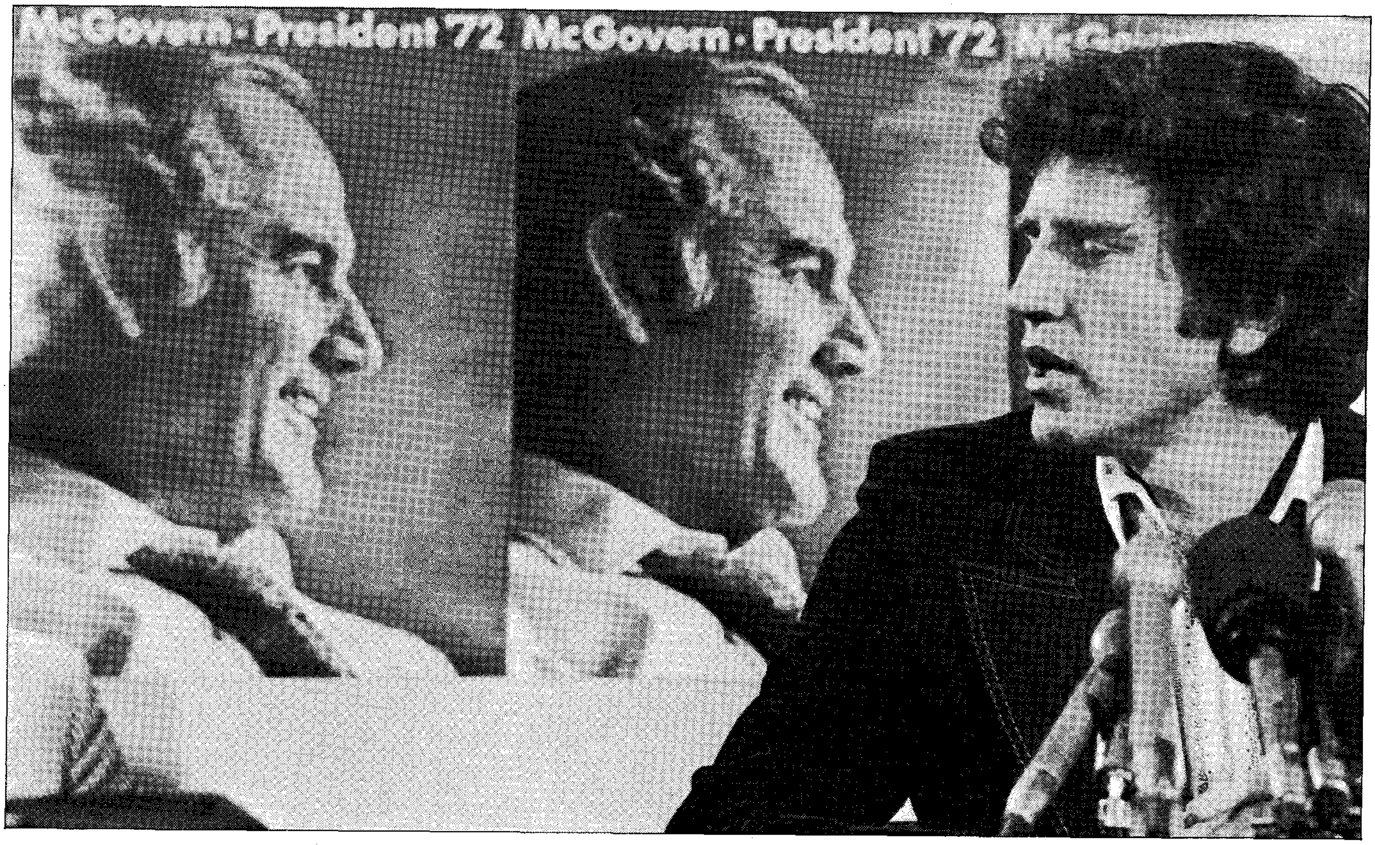
THE BATTLE IS FROZEN. THESE NEXT two weeks can be decisive. People who've never given Hart a second thought will now look hard. If they like what they see, Walter Mondale's organization and endorsements and money will be meaningless. If they don't, Hart can forget it. "I'm in a rare situation," Hart told me. "I've been talking about a lot of issues for a long time, and no one knows it. There's a lot of tabula rasa here."

To Hart's way of thinking, Mondale is in a bind. "I think Fritz wants to be appointed president," says Hart. "And these results disturb him. It's difficult to be told for two years that you're going to be president and then have someone beat you in the first primary, to be knocked out in the first fight. It messes up the message. And his message has been 'I'm the

Photographs by Richard Sobol/Sipa/Special Features.



Out of the North Woods: Senator Gary Hart.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The McGovern campaign ended in disaster, but Hart, the campaign manager, emerged two years later to win election to the Senate from Colorado.

nominee. Support me because I'm inevitable. Not because I have anything new or different to offer, except that I'm not Ronald Reagan.' "

Hart is skeptical of Mondale's ability to adapt to his new circumstances. "Even his concession statement in New Hampshire was the wrong way to go," says Hart. "He should have taken the opportunity to appeal for support, to be a bit vulnerable, to rally his people and gain sympathy. Instead, he just pushed the inevitability line," a line Hart views not only as ludicrous but as bad politics.

Mondale has more going for him than Hart recognizes—or will admit. But if the tide continues to move away from Mondale, the reason will not be that difficult to fathom. Among the hundreds of Democrats with whom I've spoken in Iowa and New Hampshire in the past few months, the common denominator has been despondency. Among the many "Mondale—I guess" voters, there is an easily detected belief that they've got a loser on their hands. They don't buy the charge that Mondale is a tool of special interests, but they're worried sick that Reagan can make it stick nonetheless. Hart offers the long-shot promise of victory. It may be a crapshoot—the new face could lose, too—but the Democrats who propelled Hart in New Hampshire seem willing to take a gamble on a man they hardly know, if only because he seems to carry less negative baggage than Mondale.

What are they buying?

"I'm often called detached and laid-back," says Hart. "That's just the way I am."

He's also called a loner by just about everyone who knows him well, including his friend Oliver "Pudge" Henkel, a Yale Law School classmate and political neophyte whom Hart selected to manage his campaign because, says Hart, "he's secure and not burdened by having been a politician all his life."

"I'm *not* a loner," insists Hart. "I enjoy people. I'm just not a traditional backslapper.... I'm a disciple of the school that says a lot of people in public life are really shy, reticent people. They manage to succeed in spite of their personality rather than because of it.... I'm just not compulsively gregarious."

WHICH IS PUTTING IT mildly. At a recent campaign stop in Lebanon, New Hampshire, Hart tried hard to avoid disturbing people while they shopped at Rich's store. "It just scares them and clogs things up," said Hart to an aide as he stood outside. When he was finally persuaded to do what all politicians must, Hart milled about the cash register for a few minutes and then left. He never did walk the aisles where 50 or so people waited to greet him.

"I'm not a joke teller or soft-shoe performer," says Hart. "I'm not a hambone, and that's where all the cold and aloof stuff comes from. Last year, when people were saying I had no chance because I was dull and boring, I was dragged to a drama and voice coach in New York. I lasted half a session. It was nuts. She had me wad up balls of paper and throw them to her, and I'm doing it and saying to myself, 'I don't believe this is happening to me.' And then she asked me to fill out a list of answers to questions like what makes me cry the most. I just backed out of there real fast, kind of bowing and saying 'Thank you, thank you very much. We'll get back to you.' "

Hart may not be a hambone, but he is a wonderful mimic. It loses something in the writing, but here's Hart doing Teddy Kennedy, the day after New Hampshire, when Kennedy

Photograph: A.P./Wide World.

called with congratulations. Imagine the voice—and the hesitation: "Ah, ah, Gary, well, ah, ah, fantastic. You, ah, New Hampshire. The showing, ah, fabulous. I could never. I mean, ah, New Hampshire. Hah, hah, hah."

HART GREW UP IN OTTAWA, A small town in eastern Kansas. His family belonged to the Church of the Nazarene, a group that broke with the Methodists, whom it viewed as too liberal. "We weren't fanatics," says Hart, "although there were a lot of strange rules, like we couldn't go to movies. It was kind of a Norman Rockwell existence, and I was Richie Cunningham"—the straight-arrow played by Ron Howard in *Happy Days* on TV. "There was a streak of redneckism there," says Hart, "like everywhere, even New York, but we were brought up believing not only that racism isn't nice but that it is a sin."

At one point, Hart wanted to be a college philosophy professor, and he graduated from Yale Divinity School before settling on the law as his entry into public life. "There was a time back there when I was in my twenties," says Hart, "when I knew finally what I *didn't* want to do. But I didn't have a clue about what I *did* want to do. My compass was off. It was not a happy time for me."

After law school, Hart went to the Justice Department and then to Interior as an assistant to Secretary Stewart Udall. As a political neophyte himself, Hart managed George McGovern's 1972 presidential campaign and wrote a book about it. That book, *Right From the Start,* laid out the campaign Hart ran for the Senate from Colorado in 1974. ("They had their turn. Now it's our turn" was the motto.) Hart's current race follows much the same strategy.

TO THIS DAY, HART IS FAMOUS FOR his indifference to things material. "Yeah, I have a pair of shoes," he says as he munches on a ham-and-Swiss sandwich on the flight to Denver—darting his eyes to see if any of his aides have left some crumbs he can grab.

"*One* pair?"

"Yeah. *A* pair. *One* pair."

"And just the boots you're wearing now?"

"No. I have some brown boots, but they don't go with the dark suits I wear campaigning. I'm just not interested in material stuff. On a scale of one to ten, I care about two."

Number "one" is on Hart's right foot. Number "two" is on his left. These are not run-of-the-mill cowboy boots. These are Luccheses. Top-of-the-line. Very expensive. "They last," says Hart.

They do more than that. Gary Hart's cowboy boots symbolize the difference between him and John Kennedy. (Did anyone ever see J.F.K. wearing cowboy boots? Speak now or forever hold your peace.)

To look at Hart—at him whole, at his hair, at his gestures—and to hear his words, is to be reminded of John Kennedy. "We can do better." "We need a new vision." "We have to get this country moving again." John Kennedy or Gary Hart? Both.

"I'm not a loner," insists Gary Hart. "I enjoy people. I'm just not a traditional backslapper. I'm just not compulsively gregarious."

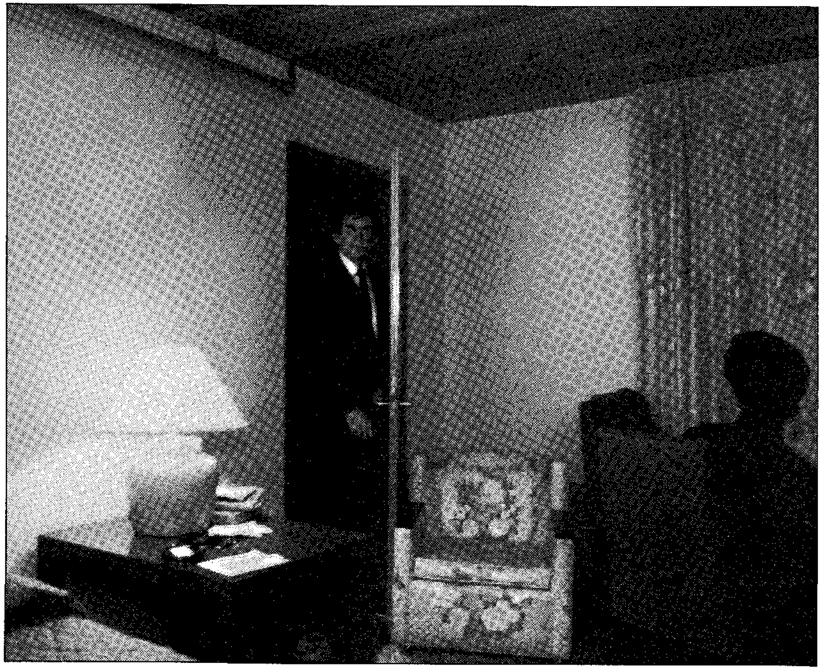
Hart is happy, even comfortable, with the comparison. In fact, he encourages it. "Kennedy called for a sense of commitment, and he stood for innovation and a willingness to try new things," says Hart. "So do I.

"It would be bad if I tried to become Kennedy. If I did, I'd be politically dead. But people want to recapture that feeling. I'm from the West and from a poor family—a totally different background." The boots prove it.

"It's not the person the people want. It's what the person represented, what Kennedy represented. And for twenty years, people have wanted to get that back. It is Kennedy's idealism [Hart describes himself as an "idealist without illusions," Kennedy's exact description of himself]. It's his appeal to nobility in the best sense of the word. I'm trying to tap the broad-based energy that Kennedy found and that's been latent since his death."

As for the evocative words, Hart is actively sensitive to those that may be borrowed and those that must be shunned. "If I said, 'Ask not what your country can do for you,' " says Hart, "I'd be dead. I don't think I'll ever step over the line. If I do, people will say I'm a phony, and that'll be it."

It was almost "it" last week in Berlin, New Hampshire. A prepared text of Hart's talk to a group of senior citizens was circulated to the press, and one of the very first lines was "The torch has been passed to a new generation"—a clear steal from J.F.K.'s inaugural. The line was never delivered. Hart knew, instinctively it seems, when to pull back.



Waiting for results: Election night in his Manchester hotel room.

There's nothing wrong with seeking to evoke an earlier period in American history. (Ronald Reagan, for one, does it all the time.) But the Hart campaign is ever mindful of the potential danger. "We did a lot of focus groups on it," says Dotty Lynch, Hart's highly regarded pollster. "Many people didn't know that phrases like 'We can do better' were also used by Kennedy. And those who did seemed delighted. There was no cynicism about it. A lot of people volunteered that that's what John Kennedy had said, what he had stood for, and that they

Photograph by Richard Sobol/Sipa/Special Features

wanted that to come back, and that they were glad someone was saying those things.

"What we've got to watch," continues Lynch, "is that we don't create a standard that Gary can't live up to. In a way, Teddy [Kennedy] was shackled by the myth at birth. We don't want to artificially create the same problem for Gary."

It may happen anyway. As Hart says, "there's nothing like winning to change your image. I'm doing nothing differently now than I've been doing for months or even years. The same words and phrases. But now, as I become successful, people will watch me on television and bring their own memories to what they see." That may not be so good.

In fact, though, Hart has not ripped off Kennedy. And in a programmatic sense, Hart is far more substantive than Kennedy ever was.

IN SHORTHAND, HART'S EFFORT IS CALLED the campaign of "new ideas," a notion the competition regularly derides: All he's offering, says Jim Johnson, Walter Mondale's campaign manager, is the "idea of ideas."

Not quite. To begin with, Hart concedes there are precious few new ideas around—if any at all. "The standard," says Hart, "is not whether the ideas are new in the sense that no one has ever mentioned them before but whether people in a position to make policy have ever sought to implement them or have even taken them seriously."

On track in New Hampshire: "I've been talking about a lot of issues for a long time, and no one knows it."

The ideas Hart espouses should satisfy all but the most biased critics that Hart's claim of newness, as he defines it, is true. The most interesting involves military reform.

To his credit, Hart has avoided posturing on either the left or right. He favors an increase in defense spending (he has abandoned the liberal notion that "less is better"), but he is very specific about what the money should buy. Right now, says Hart, "we're spending ourselves weak." He rejects the Pentagon's doctrine of wearing down an enemy with superior firepower. He is a devotee of the ideas of a retired colonel named John Boyd, who is the nation's leading proponent of "maneuver" strategy, which features surprise, deception, and flexibility. (Not surprisingly, these are the features of Hart's *political* strategy as well. In Iowa, for example, he concentrated on the rural counties, where no one but he believed a large vote was possible.) Hart advocates smaller, non-nuclear aircraft carriers and large numbers of more-basic jet fighters. This is not the traditional liberal "more bang for the buck" theory. That idea, says Hart, has led to "complex and unworkable weapons systems that break down in combat.

"No nation ever changes its basic defense doctrine without a major defeat," says Hart. "We had Vietnam, but the brass escaped responsibility, so things continue as they have. I'd change it all radically. In fact, the Pentagon would probably prefer George [McGovern] to me when they think of what I'd do, even though George wants to cut their budget by 25 percent."

Hart's defense program represents only one of the many areas in which he has moved away from traditional liberalism, a distancing that has been accomplished with noticeable restraint and responsibility. For example, after Three Mile Island, Hart, as chairman of a nuclear-energy subcommittee, might have been expected to react hysterically. Instead, he said calmly, "It is incumbent on those who would [eliminate nuclear power] to say where the power would come from."

In foreign policy, Hart's positions are more classically liberal—which means he's "right" on Israel and strongly anti-interventionist elsewhere. He would end aid to the Salvadoran government until the death squads were put out of business, and he'd cease America's covert activities in Nicaragua. "I'm not uneducable on the need to pressure the Sandinistas," says Hart. "I just think we should do it diplomatically. I don't think we should seek to overthrow the government of Nicaragua, but if that's the Reagan policy, and it clearly is, despite what they say, then they should be open about it. By overlaying it with the covert actions, they needlessly cost us credibility in the Third World. No one is fooled. So at least be up front about it. Say it's America's policy to help those who want the Sandinistas out."

Hart is most worried about the Persian Gulf. "The ayatollah will probably die within the next

Photograph by Steve Liss/Gamma-Liaison.

four years," says Hart, "and there will be a civil war in Iran again. The Soviets will get involved somehow, and I'd bet Reagan has us at war there.

"We have to first strive for our own independence from Middle East oil, and then tell our allies, who will always need it, that they can't rely on us when things explode there. There'll be no 82nd Airborne, no American invasion force. We can help with supply, but if they want intervention, this time they're the ones who are going to have to do it."

This might sound good for a Democratic-primary constituency, but all of Hart's toughness about remaking the military could go for nothing in a general election if Ronald Reagan said simply that *he* would never let the Straight of Hormuz be shut off, no matter what.

AS HART CONFRONTS MONDALE IN the weeks ahead, his point of departure will be his belief in a generational difference between the two. "It's not chronological," says Hart. "It's political. It's a difference between the past and the future. There are two wings to the liberal Democratic party. One is the Roosevelt-Kennedy wing. The other is the Stevenson-Humphrey wing. Roosevelt and Kennedy were innovators. After Roosevelt was gone, the ideologues institutionalized his innovations. Then Kennedy came along and said, 'We're only going to get back in power by changing and innovating.' Then, after he was dead, the dogmatists again sought to institutionalize what he did. Now it's time to change again, or else we'll lose."

Hart won't say that Mondale can't beat Reagan if he is the nominee—only that he "fears" that would be the result. "The people want change," says Hart. "The country is like a house with a new coat of paint and new roof. It looks better than the old house, when the old people had it, but the foundation is crumbling, and people know that. That's why they don't want to go back to the old owners.

"In a race against Reagan," says Hart, "Mondale represents the past, and Reagan can portray himself, again, as the candidate of change—even though he's the incumbent. But I can represent change and make Reagan appear to represent the past. That's why I can beat him."

Hart would have something else going for him in a general-election campaign. He has the courage of his convictions. He can be viewed as standing up against the interests that are important to a Democratic candidate—and the president has proved that "standing tall" sells. Hart opposed the Chrysler bailout—a "no-no" in labor's view—and he opposes domestic-content legislation, which Mondale and labor favor. "Domestic content," says Hart, "no matter how important it is to the automobile workers, is bad industrial policy, bad economic policy, and bad trade policy. It would erect trade barriers, invite retaliation, and mean economic surrender. And for every job it saved, it could mean the loss of five others as a trade war heated up." That's the kind of talk that sends organized labor up the wall, and it proves that Hart isn't its captive. That's smart politics, given what the country has come to value most in Ronald Reagan—a strong leader who stays his course.

"The problem with being the candidate of change, especially since it means a new generation of leadership," says Dotty Lynch, "is that you're running against the establishment. You must be careful not to appear to be a renegade or a brat. And this applies both within the Democratic party and in a race against the Republicans." Hart agrees. "The genius of Kennedy in 1960," says Hart, "is that he didn't say Eisenhower was a fraud and a failure. He was subtle. His pitch, to get the nation moving again, was *in fact* anti-Ike, but it wasn't perceived that way, because it was so artfully put."

Walter Mondale is still the Democratic front-runner. "He's mush," says Hart. "He's weak. He dares to be cautious."

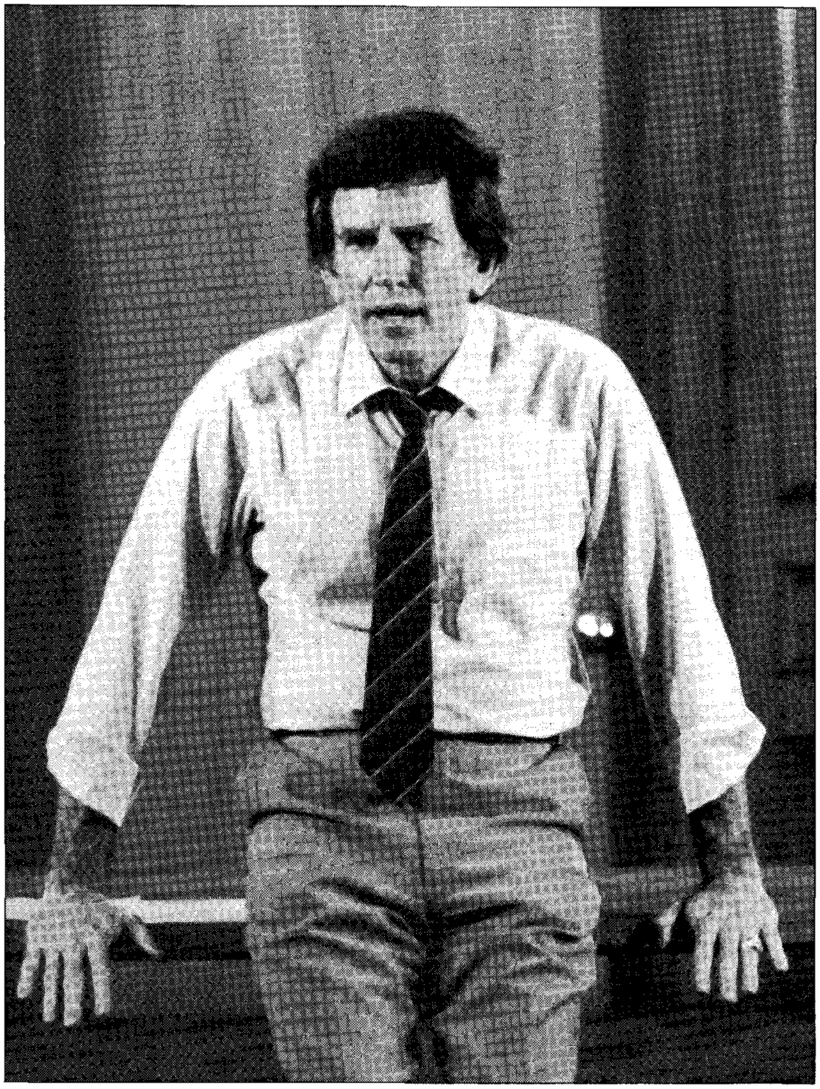
TACTICALLY, HART MAY WELL BEGIN to attack Mondale frontally in the days to come. He's actually been doing so right along, but he's avoided the charges of divisiveness that have plagued John Glenn, largely because, from back in the pack, no one paid him much attention. Here's a sampler of Hart on Mondale: "He's mush.... He's weak.... He dares to be cautious. If Thomas Jefferson dared to be cautious, we'd probably still be speaking Iroquois.... He waited on Vietnam.... He waited eighteen days before saying *anything* on Grenada.... And while I said in September of 1982 that the marines should be withdrawn from Lebanon, he waited until the end of 1983 to reach the same conclusion.... The pattern is clear: caution until consensus forms."

With wife Lee, and Mayor Koch: A stronger pitch to the wavering, a widening search for the uncommitted.

This isn't simply the natural hyperbole of politics. It's not *just* a tactic. Hart knows the blue-collar vote will be a key element in 1984, "perhaps *the* key," he says. "Go back and ask yourself why they voted for Reagan and why they're sticking with him. It's because they abandoned the Democratic party. Now, if your policy to get them back is to say, 'I'm Mr. Democrat, and particularly Mr. Democrat of the fifties and sixties,' I don't think that gets the blue-collar workers back.

"That's the whole point. They're not sitting there waiting for somebody to say, 'Labor, labor, labor, happy days are here again, more govern-

Photograph: A.P./Wide World.



Now that he's in the spotlight, how well will his campaign hold up?

Photograph by Steve Liss/Gamma-Liaison.

ment programs, higher taxes, more spending.' That to me is what the Mondale campaign represents. That's not going to get them back. They've already decided that the Democratic party of Walter Mondale didn't care about them, about inflation and high taxes, and about defending this country."

Variations on this theme will soon flood the air. Strategically, Hart will move through the South, but will probably seriously contest only Georgia on Super Tuesday. Florida is very expensive, and if he goes into Alabama, Hart will probably do so only in the form of a last-minute media blitz. Instead, Hart will concentrate on Oklahoma, Washington, and, especially, Massachusetts. George McGovern (assuming he stays in the race) may yet be a factor in Massachusetts. But the votes for him and for the other Democratic candidates that represent protests against Mondale could peel off to Hart as the only real alternative. After Super Tuesday, Hart will target Connecticut (March 27) as a warm-up for New York on April 3. The New York Democratic party is actively backing Mondale, but there's a chance Mayor Koch will join Hart—if only because Governor Cuomo is already Mondale's man in the state. And to the extent that a fight between Mondale and Hart is what the Democratic party is all about, New York could be the acid test. (Glenn versus Mondale was a sham all along: The liberals who participate most heavily in the Democratic-nomination process regard Glenn as something of a crypto-Republican.) New York has ethnics, unionists, and a highly educated primary electorate with enough media to bury it in information.

If Hart could capture the nomination, the White House would lose an entire strategy. The special-interest gambit would be gone.

If Mondale can't recover, the history of 1984 will report that the "front-loading" that Mondale favored (the process whereby the contests have been bunched together) backfired. It will be seen that not enough time was alloted for Mondale to absorb the shock of an unexpected loss. "If a forest fire starts," says Hart, "you don't want the trees close together, because then it's awfully hard to put it out."

TO WALTER MONDALE AND RONALD Reagan, Gary Hart is the same problem—the candidate both are least prepared to run against.

If Hart could capture the nomination—a feat that might be effectively accomplished more quickly than anyone expects—the White House would lose an entire strategy. The special-interest gambit would be gone.

For all their talk of running scared, the Reaganites figure Mondale to be a pushover. Like Hart, the Republicans know how easy it is to saddle Mondale with that dreaded Past. Hart, on the other hand, had nothing to do with the Past and rejects most of it with ease.

The White House will try to paint Hart as a McGovern clone—but that won't fly. He isn't. They'll harp on Hart's name change (he used to be Hartpence) as evidence of moral imperfection. But so what? And they're certain to recall Hart's once rocky marriage. But Hart and his wife, Lee, are back together, and those who've seen them recently know there's no issue to be made there today—especially not by a president who himself was once divorced.

What Reagan *will* have going for him is his record. And the betting still is that if conditions on election day are the way they are today Reagan will be good for four more years.

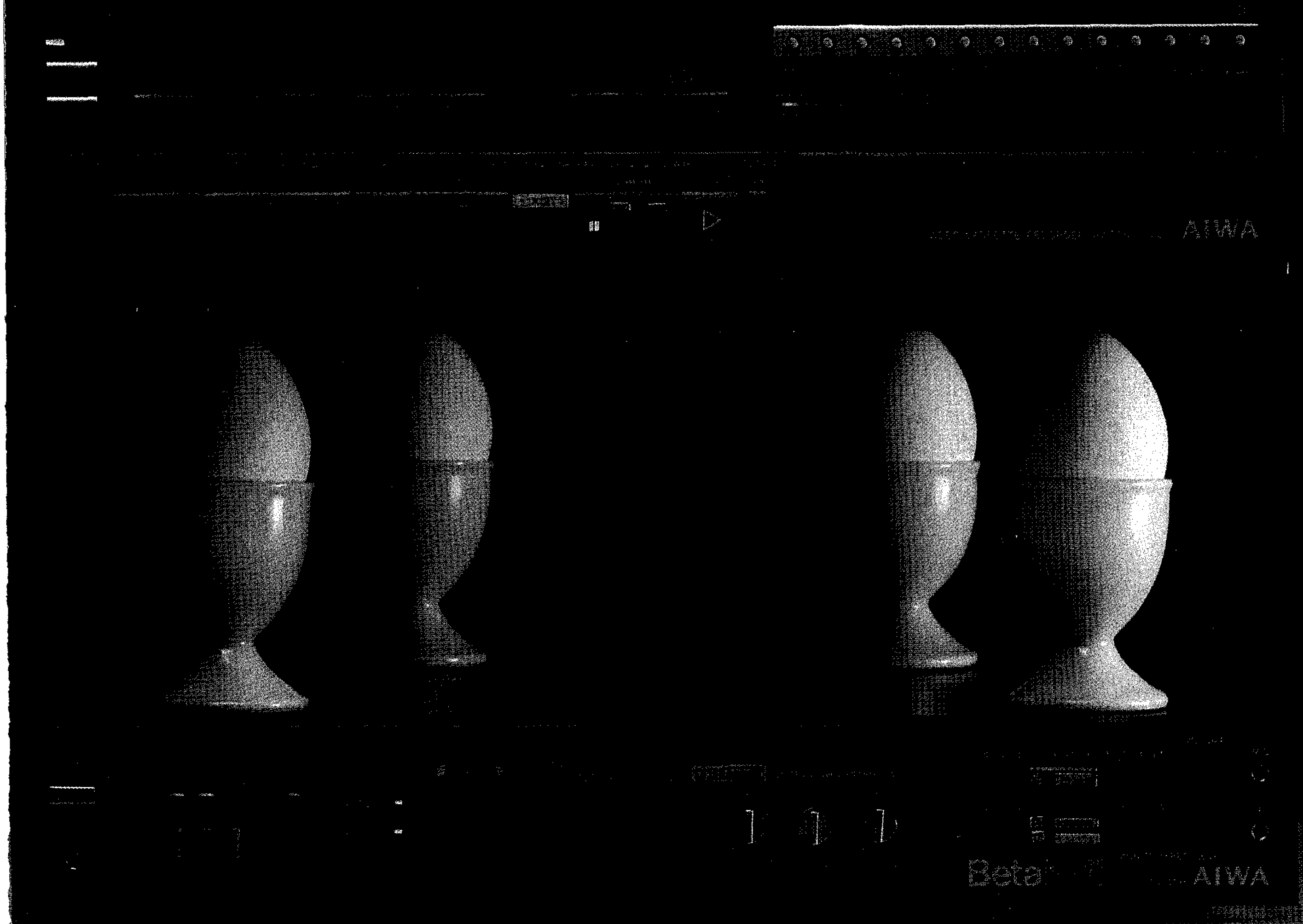
But Hart will slug away at the deficit ("They're stealing another generation's future to pay for their own greed and indulgence"). And who knows? No one's made the deficit stick against Reagan yet, but that's not to say the president might not be vulnerable to a skillful attack down the road. And, of course, Hart will be pitching for change. Reagan will holler that Hart is hiding his big-spending programs. Hart will repeat what he said to me last week: "Who said anything about money? When Kennedy called us to sacrifice, my generation took a few years off to work in Washington."

To win, Hart will have to scare a lot of people. The subtlety Kennedy used in 1960 will have no place today. "Reagan II" will be painted as the ultimate evil empire. "I'm uniquely qualified to put Reagan on the defensive," says Hart, presumably because that dread liability, the Past, can't be made to cling to him.

But now, unlike in 1960, when Kennedy ran against a stand-in, Hart will be facing the legend himself. Could Kennedy have beaten Ike?

Hart is counting on a collective desire to escape the me generation's selfishness. He is calling for an idealism many people don't know they have in them. Does it even exist? And if it does, can Hart tap it? ▬

We rest our case.



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Unlike conventional portable VCRs that require a separate tuner for playback, the Aiwa AV-50M video deck has its own [illegible] tuner/timer built-in for *true* portability. It can go from room to room, from house to house. Not just for recording (that's just half the story), but playback too (that's all the fun!). What's more it's already equipped to receive stereo TV broadcasts as soon as they hit the airwaves.

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*Weight and size comparison does not include AC powered SV-50M Beta hi-fi amplifier adapter.

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THE QUEEN OF THE HELMSLEY EMPIRE

Life With Leona

BY BERNICE KANNER

Lap of luxury: *Leona Helmsley on the king (and queen)-size bed in the Helmsleys' Park Lane penthouse.*

IF ONLY THE PASTRY TRAYS HAD BEEN FILLED, THE TEASPOONS gleaming in place at the waiters' serving station, and the cozy bistro tables cleared in the Gold Room of the Helmsley Palace. But alas, tea leaves were scattered over the station's starched linens, and their tins were not lined up like soldiers, four tables had not been properly bused, a pair of businessmen were waiting to be seated—and Leona Helmsley was making a surprise attack.

Faster than a guided missile, Helmsley bore down on the maîtresse d'. "Is this your room?"

"Yes, ma'am."

"Don't 'yes, ma'am' me; I'm furious with you. This place is a disgrace. I want these trays filled, those tables cleared. These dirty ashtrays aren't going to walk out by themselves. I want you in this room until it's straightened up right. And I am going to come back tomorrow and tomorrow, and if I see it again, heads will roll." Then, almost pleadingly, "Please don't make me do this."

Leona Helmsley, the mercurial woman who would be queen, is making the rounds, living up to the legend her advertising has created. Snicker all you want, but she rules with a whip hand over the 27 Helmsley Hotels (the Helmsley Palace, Park Lane, Carlton House, St. Moritz, Harley of New York, Harley Middletowne, Harley Windsor, and 20 other Harley hotels across the country), a private empire that keeps secret its revenue and profit figures.

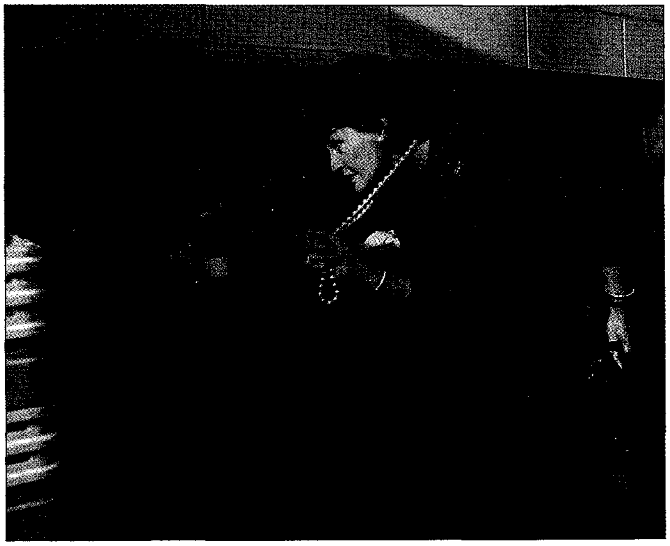
What's more, the queen has her own private palace, nay, palaces—a lavish penthouse atop the Park Lane, a 26-room, 28-acre (or 28-room, 26-acre—Leona cannot remember which) Greenwich estate, listed by Sotheby's for $12-million, and a Palm Beach penthouse overlooking Lake

Photographed by Harry Benson.

PICKY, PICKY: *Alas, things in the Park Lane kitchen are not absolutely right this winter morning. There are—horrors!—crumbs on the breadboard, and Leona looks momentarily apoplectic.*

Worth—plus the attendants (ten in Connecticut alone) and conveyances (including her Celebrity limousine and B.A.C.-111 fifteen-seater jet) to assure proper enjoyment of them. She is dotty over her mega-millionaire king, Harry Helmsley, has the loyalty if not affection of her subjects/employees and, judging from what I observed after spending a week with her, the admiration, even idolatry, of her guests. (On a blitz through the Palace, she is asked for several autographs.) And if Leona Helmsley is not actually laughing all the way to the bank, she could be. Occupancy rates at her hotels average 75 to 100 percent, says Harry. That's ahead of the 1983 New York industry average of 74 percent, and way ahead of the Helmsley Hotels' average before Leona took over as their star salesperson.

Her ads, so visible in top magazines around the world—they usually run on three consecutive pages—would gratify even the neediest ego. Just consider how much you already know about Leona Helmsley. You know, for example, that she resents hanger hooks that are welded into the closet, plastic glasses, inadequate bathroom lighting, small vanity mirrors, and tepid coffee. You know that she can't get by without a phone in the bath, or get dressed without a full-length mirror—that she is, in short, a bug on details and one aggressive lady. (The *Daily News* has ranked her as one of New York's ten pushiest women.) And she has done for her hotels what Frank Perdue has done for his chickens. She's made what could have been an anonymous and amorphous hotel chain into a personal fiefdom. Her throne and all its trappings are possible, obviously, because of Harry, about whom she's just wild—she doesn't miss an opportunity to tell you so. Every year she throws him a birthday party where the guests sport big I'M JUST WILD ABOUT HARRY buttons—and Harry wears one that says I'M HARRY.



Tour of duty: *Inspecting the Park Lane kitchen.*

THE HELMSLEYS ARE NO ORDINARY COUPLE, OF course. For he is no ordinary Tom, Dick, or Harry. At 75, Harry Helmsley may be the richest man in New York. He didn't start out that way. The son of a notions buyer for a wholesale dry-goods firm, he bought his first building, a dilapidated ten-story office building, in 1936 for $1,000 (the owners were about to default on a $100,000 mortgage). Ten years later he sold it for $165,000. He amassed most of his empire—estimated to be worth $5-billion—by leveraging real estate. In 1961, he syndicated the purchase of the Empire State Building for $68 million. A decade later, he divorced his wife of 33 years, with whom he'd had no children, left Scarborough, in Westchester County, and proposed to Leona Mindy Roberts Rosenthal, who had been a divorcée for 12 years.

Hers is a Cinderella story. She won't say exactly when it began—word has it that she was born almost 60 years ago, though from looking at her that's hard to believe—but she doesn't hesitate to admit *where* it began. Once, a reporter for a travel magazine sidled up to her to announce he'd heard a rumor that she was from Flatbush. "That's not a rumor, honey," she answered in her husky alto, husky from a lifetime three-packs-a-day habit (she quit smoking two years ago). Her father, a milliner and manufacturer of army caps, died of a heart attack at 52. Her mother took care of Leona, her two sisters—one now a housewife, the other dead—and a brother, who now works for Leona. She studied English at Hunter College for two years, then quit to become a Chesterfield girl, appearing in the cigarette's ads. She also modeled clothes, married a Manhattan lawyer whose name she won't reveal, and bore a son, Jay. Two years ago, Jay died of a coronary. She cannot speak of him without weeping.

After her divorce, calling herself Leona Roberts, she faked typing samples to land a job as a receptionist with Pease & Elliman, the realty firm. In short order, she sold her boss on the idea of her selling real estate, got her broker's license, and was hawking the newly converted Park V, at 785 Fifth Avenue, and the St. Tropez, the city's first condominium. After several glorious years, having become a senior vice-president, Leona left to found her own firm, Sutton & Towne Residential. She did so well, often beating Harry at his own game—in one quarter she raked in $450,000 in commissions—that she came to his attention. In 1971, with the offer of a $500,000 salary and an interest in an apartment building (the sale fell through), he lured her to Brown, Harris, Stevens, a Helmsley co-op subsidiary, to become its senior vice-president. Leona claims that romance wasn't part of the plan—he was her boss, a Lutheran turned Quaker (she is Jewish), and married to someone else—but apparently the plan changed. A year later, they were married.

The palace revolt began almost immediately, though it actually started at the Park Lane—where the decorator and the manager quit after a run-in with Leona. "I thought the new carpet in the dining room should be as good as the old was," she says. "They wanted something that would have saved $3,000." Leona won the showdown—the first of many, resulting in a mass staff exodus from her hotels. In 1980, she cajoled Harry into letting her decorate three rooms at the Park Lane. Another decorator did a different three. And naturally, as in all fairy tales, in a blind taste test, Harry preferred her rooms. It was but a hop from there to the presidency of the Helmsley Hotels (Harry remains the chairman and, theoretically, at least, her boss). Around this time, the company acquired a money-leaking hotel chain called Hospitality Inns from Standard Oil of Ohio, plus other hotels, renamed the group the Harley chain—by joining parts of Harry's and Leona's names—and built the Harley of New York. The restoration of the Villard Houses and construction of the Palace were nearing completion. This, "the only palace in the world where the queen stands guard," is Leona's oversize Renaissance dollhouse, where she can play at supervising the piano tuning and linden pruning.

WHAT'S IT LIKE TO BE LEONA HELMSLEY, OR queen for a day or two? Her Highness begins each day at 6:30 with a taped pre–Jane Fonda exercise program, followed by an hour of laps in the pool in her Park Lane apartment, and breakfast—a jumble of vitamins, grapefruit juice, Special K, and coffee—reading the *Daily News*. "Give me mine or buy yourself one," she routinely tells Harry, who surrenders the *News* and moves on to the *Times* and *Wall Street Journal*. Leona never touches either. "Who has time?" she says with a shrug. Leona inhales the day's news from the morning TV shows as Jean Louis, her stylist of four years, attends to her hair. As for her wardrobe, I counted 43 gowns in one closet, 59 in another, almost all by Julia, her designer; plus three closets full of mainly size 10 Bill Blasses, Valentinos, Pauline Trigères, and, for day, Diane Von Furstenbergs; 54 purses; and 61 pairs of casual pumps.

Strategy session: *Meeting with her hotel managers in the Palace's Drawing Room.*

On the way out the door this Wednesday in February, the commando decides to surprise the Park Lane kitchen, a tactic for which she is famous. "I can tell you what's doing at each hotel, when a lifeguard's goofing off or when a maid's not doing her job," she boasts. "You're dealing with people who don't live here, whose name isn't on the building, who get away with what they can. I give them reason to want to get away with less. If something is wrong, the first time, I ask them to change it. The second time, I ask an octave higher. The third time, I ask the person if they want me to do it. The fourth time, if things aren't absolutely right, they're fired."

Alas, things in the Park Lane kitchen are not absolutely right. There are—horrors!—crumbs on the breadboard, and Leona looks momentarily apoplectic. "Who's in charge here?" she booms to a kitchen worker who appears not to understand English. She is undaunted. "There's no cover on the bread." This she repeats to three different possible perpetrators, then brightens as quickly as she stormed. "You're one of my favorites," she says, patting the cheek of a burly assistant chef. "You're gorgeous," she tells another, not gorgeous gofer. "Now, back to work, everybody." But before the show is over, the eagle-eyed queen spies the garbage-strewn floor in the dish-scraping area. "It's a mess," she announces, scowling at the workers who hustle to clean it.

"In the beginning, security wouldn't allow me in here," Leona says. "There are knives, and *whew,* they hated me. There was enormous turnover. Now my boys love me. They have pride in working for us, and they make bigger tips." "Love" may be an overstatement, but Leona's employees do hover around her, grinning. "We got to jump to, 'cause she takes care of us," says Park Lane saucier Malcolm Johnson. "We do all right." Indeed, Helmsley personnel say they do far better than staff at other hotels. And, as a dishwasher says, "what other celebrity you know comes in to see how you're doing?"

In the lobby, Helmsley points out a few cigarette stubs bobbing in the ashtray sand, stops to chat with security and admire the flowers, and exits with a parting shot, "Get these tracks from muddy feet cleaned up right away." The tracks are barely visible, but Leona seems to revel in catching her workers unaware—and in chewing them out for any breach in vigilance. (Earlier in the week she had rung up a reservations clerk, pretending to be a potential guest, and snared an operator who didn't have a calendar handy. "Step into my office," the hapless clerk was instructed. Later, on the phone, she berated a contractor she thought was trying to overcharge her. "Forget it," she said. "I'm going to get three more bids.")

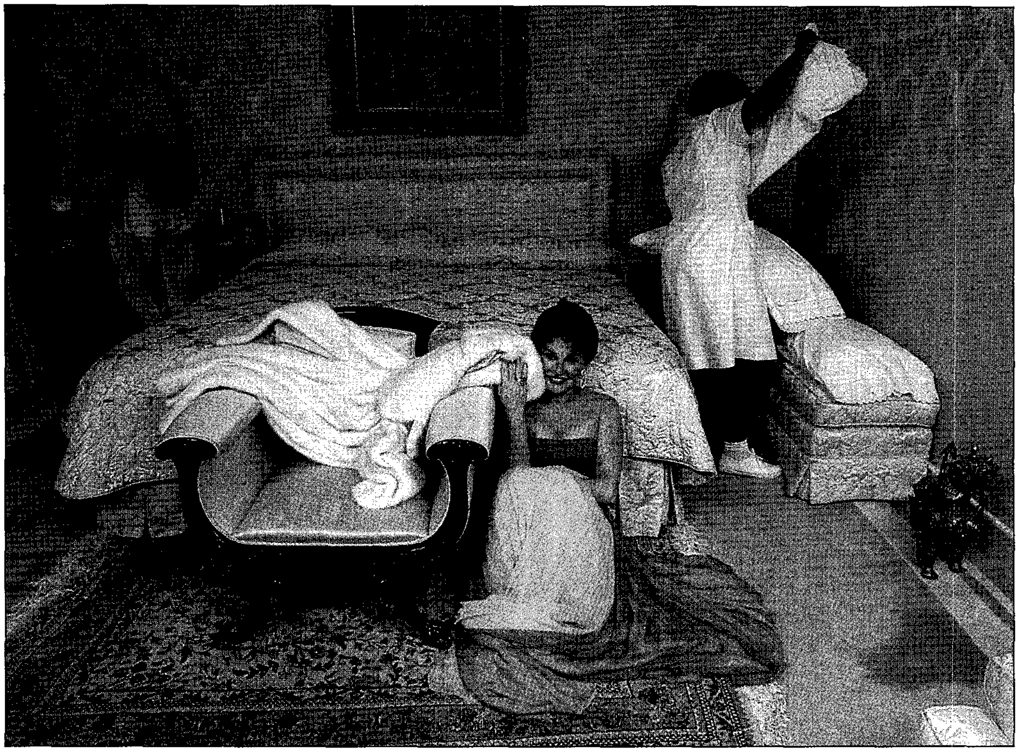
ENSCONCED IN HER FIFTH-FLOOR OFFICE AT THE PALace, she sorts through her correspondence—each week she receives 2,000 letters and comment cards returned by guests—and dictates replies to four secretaries. In these personal communiqués, her own, machine-signed signature is used (but, for security reasons, that's not her real handwriting in the ads). There are love notes, requests for advice on marriage, even a marriage proposal. One letter complains about "the acute absence" of real books in the Palace library. Helmsley responds that she had to go to false fronts as the collection "has proven to be too tempting." Another takes her to task for denigrating plastic glasses. There are requests for money from more charities than you could name—and from individuals pitching themselves as charities—and requests from other companies seeking her as a spokesperson (she's turned those down). There's unsolicited advice on how to treat a spouse, and a note asking how she liked the *New Yorker* cartoon in which a dour-looking housewife asks her husband to buy her some hotels and make her a queen. She liked it: A blowup decorates the hall leading to her office suite.

Today, after taking care of the mail, it's off to the Waldorf, to be made an honorary member of the Jurade of St. Emilion,

TRUE LOVE: *Leona's just wild about Harry. "Other men wouldn't put up with my getting all the attention," she says. "He's quite a little boy, my fella, secure in himself. He's good-looking too."*

an association of French wine producers. She chats with fellow inductee Douglas Fairbanks Jr. about a hotel deal; he's not interested, and she tells him he's missing the boat. "We're both being honored because we're both boozers," she informs well-wishers. In fact, Leona doesn't touch a drink until nightfall. She is being honored in gratitude for the cases of wine she orders.

Members of the Jurade wrap her in a regal scarlet robe trimmed with fake ermine. She is delighted with it. "It fits. I'd like to take it home. I think Harry should buy me one," she purrs to no one in particular. Leona, who speaks no French, gamely delivers a "*merci*" that is so Anglicized as to be unrecognizable. No one seems to mind. Then, passing up the proffered lunch, she heads back to the Palace with her ever-present bodyguard—testimony to the horrifying night in November 1973 when a knife-wielding burglar attacked the Helmsleys in their Florida home, grazing Harry and puncturing Leona's lung.



The rich are different: *Snuggling up to one of her five fur coats.*

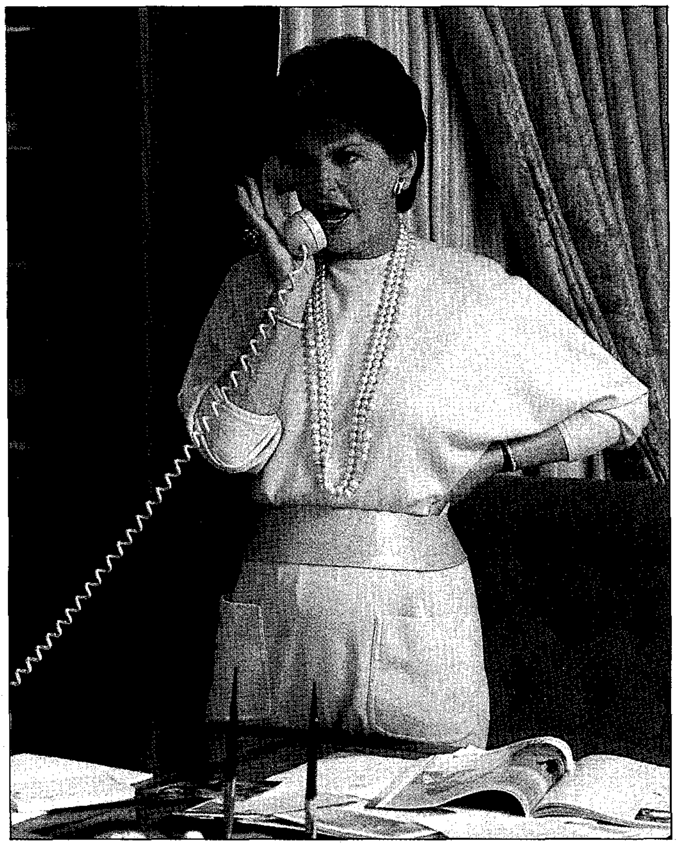
THE CAPTAINS AND WAITERS IN THE TRIANON ROOM brighten visibly when Helmsley sweeps in. Falling over themselves to congratulate her on her latest award, they usher our party to a table next to her usual one. The bevy of servers that swarm around her all sport rhinestone pins representing the Five-Diamond Award bestowed on the hotel by the American Automobile Association—all of them, that is, but one busboy. For some reason this does not provoke her displeasure, and she asks good-naturedly where his pin is. Shyly, and in halting English, he tells her that he gave it to his aunt. She playfully shakes her finger in his direction and tells him to come to her office for another—"This one you have to wear." His face explodes with pleasure.

Across the room, dishes clatter ever so softly. Helmsley crooks a finger, and two servers dash over. "Whoever is banging the dishes, tell him to stop." Almost instantly, the noise vanishes. "If you let it go, it gets louder," she says. "Isn't that right?" she asks the waiter filling our water glasses. "Whatever you say," he responds. Helmsley orders for her lunch guests: Dover sole with Dijon sauce, pea pods, and Saratoga water. "No butter," she reminds the waiter. (She is writing a low-cholesterol-diet book whose proceeds she plans to donate to the American Heart Association.) Later, diners at another table complain to me that their service declined sharply after Helmsley arrived.

On the way out of the Trianon Room, she threatens to kill a hotel executive because "the floors are a mess," then heads for the next appointment on the agenda, an interview for *Travel Weekly* with the son of one of her former secretaries. "Travel agents are an important cog in our wheel," she tells him. "They like us. You know why? They don't get complaints." Leona sprinkles the interview—and virtually every conversation—with valentines to Harry. "Other men wouldn't put up with my getting all the attention," she says. "He's quite a little boy, my fella, secure in himself. He's good-looking too." Her encomium is interrupted by a call from its subject. "That's God," she says, lurching for the phone and cooing to the man she occasionally surprises by hiding on the floor of the backseat of the car, the incomparable lover whom, she claims at dinner parties, she cannot get enough of. "What part of your life do you like the most?" the reporter asks. "The moment I'm in," Helmsley snaps back. "What's the best part of the job now?" he probes. Without hesitation, "At 4:30 or so, when Harry picks me up."

The interview over, it's on to a whirlwind meeting with public-relations counsel Howard Rubenstein. Helmsley's schedule is especially heavy today because she has just returned from seven weeks abroad with Harry. A restaurant school wants to film the chefs in the Palace kitchen in April. Rubenstein suggests they okay it. She grills him for a moment, then seems to lose interest. He takes that for a yes, then reports that he has turned down a morning news show—Leona won't get up that early. Rubenstein reminds her that next month a cashier at the St. Moritz will have been on the job for 50 years. "Set up a party," she tells him. "You can spend on this one."

Savvy magazine wants to check out her office for a feature on the workplaces of powerful women. *Complete Hairdo,* German television, a Japanese newspaper, and the Bridgeport, Connecticut, *Post* also want to do pieces on her.



Not amused: *The queen delivers a royal dressing down.*

Crown Publishing wants to do a Leona Helmsley *Guide to Living Well*; she suggests they get Crown to do the cholesterol book instead. After agreeing to accept an honorary degree from Bryant College, in Rhode Island, in May, if she doesn't have to speak at the commencement exercises, she ushers in the waiting team from Beber Silverstein & Partners, the Miami-based advertising agency that has rocketed out of obscurity with its Leona campaign.

Joyce Beber, the agency's president, Tad Distler, the account supervisor, and Noel Frankel, the New York-based associate creative director, conceived of the Leona campaign but had to talk her into going through with it. "We were sitting in her office, and a housekeeping purchaser walked by with some towels," Beber recalls. "Leona had a fit about their thinness. Next minute, her secretary had gotten through to someone in Iowa, and Leona was on the phone apologizing for the noisy air conditioner in his room. Tad and I looked at each other and *knew* this was our advertising concept." Initially, Leona demurred about doing the spots, but Beber persuaded her with talk of her persona coming through, and then popped the idea to Harry, who loved it. She has never rejected a photo the agency picked, although Harry has turned down two.

Today, she is dubious about the wording of one ad. "Why does it have to say 'The Queen has decreed'?" she asks. "It's fun," says Beber. "What if my subjects revolt?" She swirls the thought around for a second, then adds, "Let them eat cake." A moment later, "You know I'm not a real queen. But some people may take exception and not know I'm kidding." Frankel reassures her. "Someone who makes enough money to stay here *knows* you're kidding." Beber flips through some letters Leona has forwarded for the agency to consider using in the print campaign. One nominates her ads for the Oscars of advertising. Beber is smitten with another from a speed-dictation student who notes that Leona's letters enliven her class. "Cute, yes," Leona says, "but she won't stay at our hotel. She's a kid. And how much can she make as a stenographer when she grows up? I'd have to say, 'when you marry your boss come stay at our hotel.' "

Distler is having trouble containing his delight in a new print ad he's unveiling: a "Do You Know Me?" ad featuring Leona that he'd pitched to American Express that morning. "Don't get carried away," she tells him softly. "Take out the stuff on the extra-long bed." Distler tries to dissuade her: "Your beds *are* extra long." But she is unmoved. "Extra long for whom? What if you have someone as tall as my Harry?" Back again to her six-foot-three point of reference. "You're inviting trouble. Take it out."

The point of reference appears suddenly at the door to remind Leona about the board meeting of Security Title, one of the Helmsley subsidiaries, that's about to start. Leona tells him she'll stick her head in and collect their director's checks. "Collect your own," he says. "I'll get mine." She leaves the advertising conference briefly, then returns, jubilant, waving both.

EN ROUTE FROM THE AD-AGENCY MEETING TO ANother with her hotel managers, executive housekeepers, and inspectors, Leona pops into Reservations. "Why aren't you on the phone?" she asks as she glides out. Then, opening the door to the staff meeting, she gasps, "Are you all on salary?" And the grilling begins. "Security and busboys, are they making rounds? How can we effectively handle specific guest requests? How can we have the concierge check up to be sure the request was handled?" This is also a torture session for one manager who hasn't completed an assigned project. "You *will* do it, won't you?" On another issue, Leona says, "I'd like to have you keep me up on this. I'll know anyway, nah-nah-nah-nah-nah," she chants, like a schoolgirl.

Harry strolls in and rescue appears at hand. But wait, there's still time for one more pulverization. An executive housekeeper insists that three complaints a month is pretty good. "There are only 200 rooms in the hotel," snaps Leona. "It's not very good." Then, suddenly, she softens. "We're good, but we have to be better, right?" "Right," the chorus answers. After telling the managers to think of an incentive system and send it to one of her secretaries, Leona starts to leave. "I'm taking off for Palm Beach with my gorgeous husband," she announces. Spirits begin to lift. Then, "for two days only. Don't get excited." ■

The happy couple: *Leona and Harry in their Palace.*

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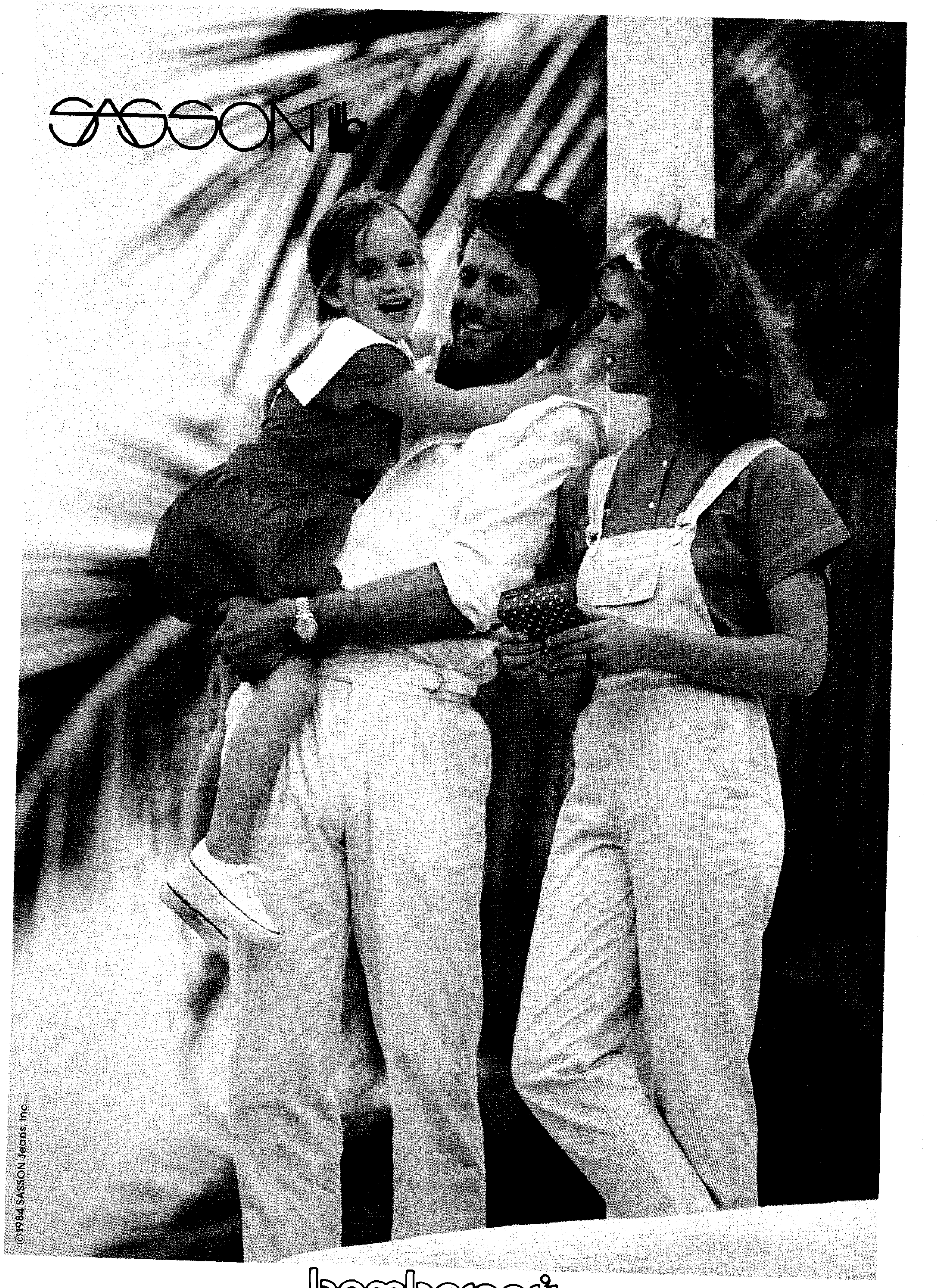
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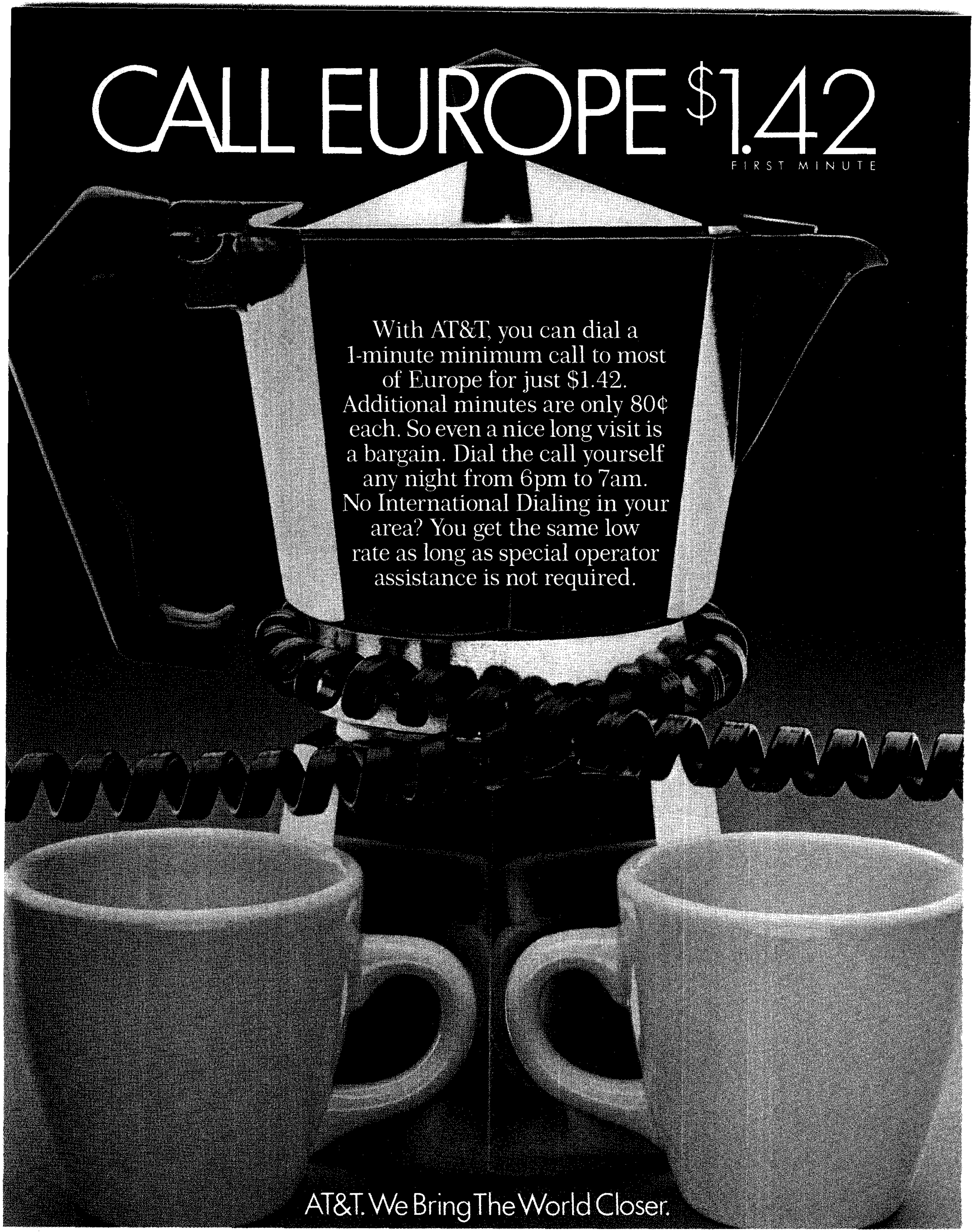

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True/False: *Victor Kaufman administers a polygraph exam.*

Truth and Consequences

By Edward Tivnan

What's Wrong With Lie-Detector Tests.

As soon as she saw the newspaper ad announcing that Tiffany was hiring for the Christmas season, Caroline Carles Mantovi decided that a holiday job would be a "good way to get my lazy bones up and working again." So she marched off to the Fifth Avenue store and filled out a job application, noting her extensive experience: saleswoman at Bergdorf's and at Nan Duskin, the Philadelphia women's-clothing store; head of stock at Best & Company; free-lance fashion stylist for twenty years. She was also willing to work evenings.

The man in personnel seemed eager to take her on. But there was one last thing: "When would you like to take your polygraph test?" he asked.

"I in effect told him not to hold his breath or he'd turn a funny color," recalls Mantovi. Back home, and still steaming, she got on the phone to complain to her state senator, to her assemblyman, to Councilwoman Carol Greitzer, and to the head of personnel at Tiffany. "Sorry, it is a precondition of employment," the personnel head told her. Then Mantovi telephoned the New York Civil Liberties Union.

It was one of over 500 complaints to the N.Y.C.L.U. in 1983 about companies making workers or job applicants take lie-detector tests as a condition of employment. Indeed, the N.Y.C.L.U., the state attorney general's office, and the Legal Action Center, a Manhattan public-interest law firm that specializes in employment-related cases, all report that many of the people at the other end of their phone lines these days are complaining about being forced to take polygraphs. Each group has a simple answer for callers: There's not much to do. Screening employees with a polygraph—a machine designed to measure physiological changes associated with lying—is legal in New York State.

Instead of getting her job at Tiffany, Caroline Mantovi stepped into a major civil-rights battle. In one corner: businessmen who claim that the lie detector is the most efficient device available for clamping down on thefts by workers—a problem that's costing companies and consumers millions each year. In the other: employees and civil libertarians who attack the tests as "strip searches of the mind" that probe for anything in a

Photographed by Alon Reininger/Contact.

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subject's past to discredit him. On one thing, both sides agree: Lie-detector results are *not* 100 percent accurate. There's a serious risk that an honest person can be branded a "thief" or a "liar."

Despite the occasional lawsuit, however, use of the tests is widespread. One educated guess by the N.Y.C.L.U. is that this year lie-detector tests will be administered to a million Americans, most of them job seekers. (The numbers are hard to pin down; another estimate puts the figure at 4 million people.) Fifty percent of the nation's retail stores polygraph prospective employees; Alexander's and the Zale Corporation, the country's largest retail jeweler, have their own in-house polygraphers. Overall, lie-detector tests are used by 20 percent of the companies in the country, including, for example, Chase Manhattan, Citibank, Merit Oil, and Loew's Theaters. Even people trying to get a job at the Yale Club have been asked to take one.

The Reagan administration, too, has embraced the polygraph—not to stop thieves but to plug leaks. Over the past year and a half, the White House has issued an executive order expanding the use of lie-detector tests for government officials. The idea is to flush out employees who are spilling secrets to reporters. And last fall, after details from two National Security Council meetings appeared in the press, President Reagan ordered the Justice Department to investigate top White House aides by using "all legal means—including the polygraph." That order quickly stirred a backlash. Secretary of State George Shultz, among others, sent word to the White House that he would resign before agreeing to be strapped up to a polygraph machine. Congress postponed implementing the presidential directive, and last month the president himself decided to suspend the controversial lie-detector provision.

THOUGH REFINED OVER THE years, the modern lie detector works on a principle identified 60 years ago (page 54). People feel nervous or guilty when they lie, and as a result, their heartbeat and breathing quicken, and they tend to perspire more. The polygraph measures those bodily changes as questions are asked and answered. The examiner then interprets the record to locate the lies.

On a typical pre-employment polygraph examination, the subject is asked 20 to 25 questions. To let the examiner get a sense of "normal" physiological responses, the opening questions are basic and unthreatening: name, address, job experience, and so on. Later, the questions get tougher: Have you ever been convicted of a crime? Have you ever stolen from an employer? Have you

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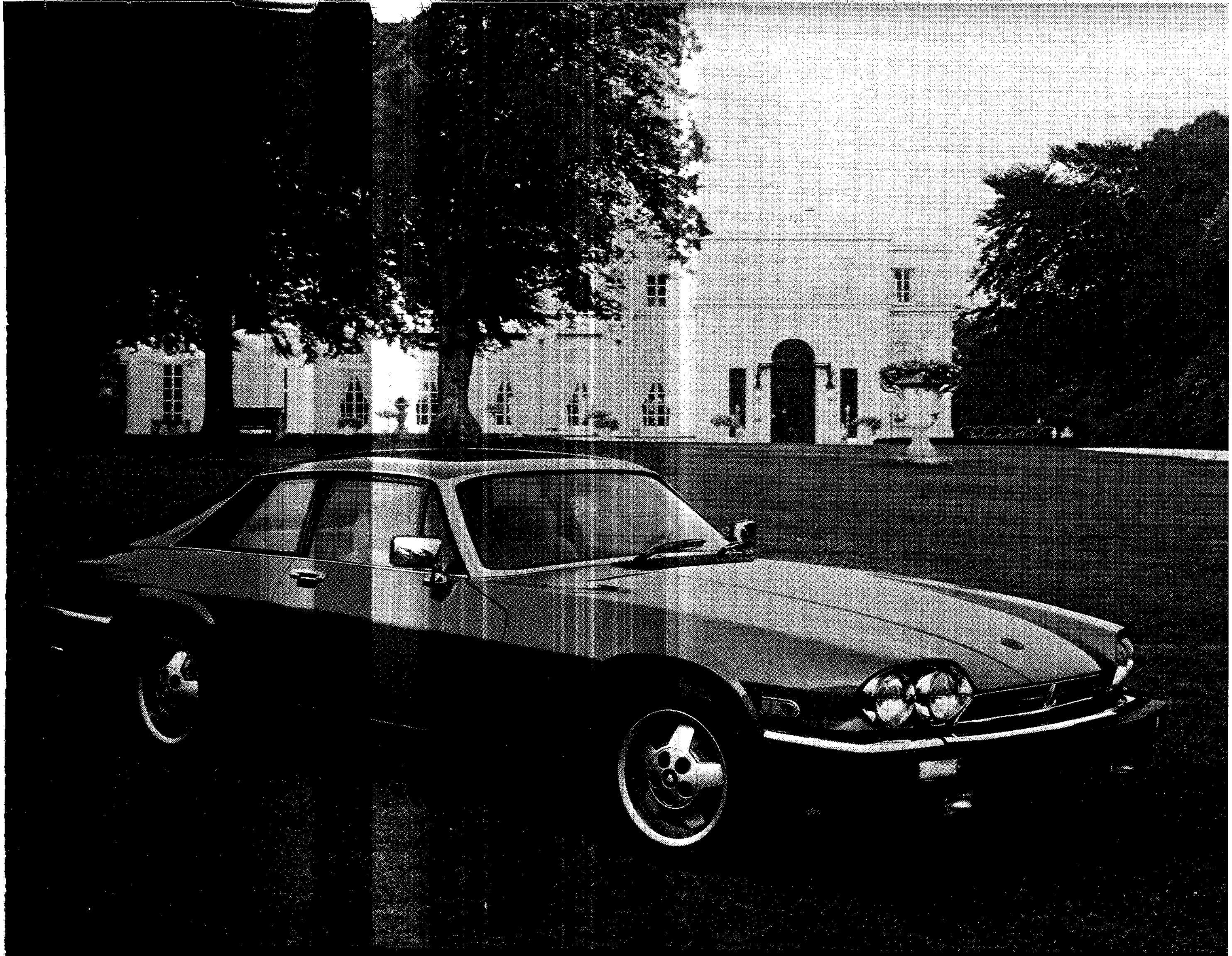

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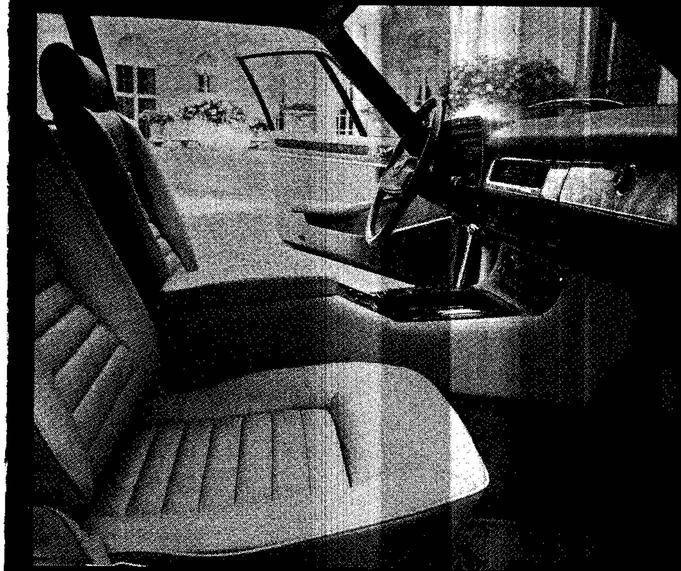

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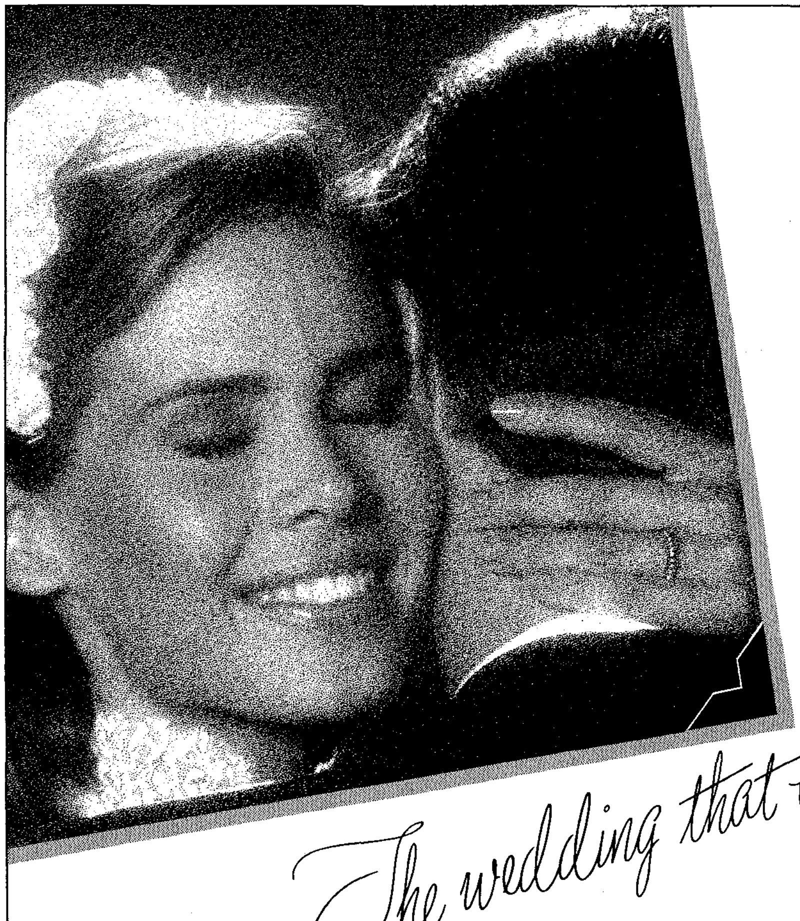
JAGUAR XJ-S.

Silence is golden: *Caroline Mantovi refused to take Tiffany's test.*

ever seen someone else steal and not reported it? The subject first reviews all questions. Then he's hooked up. A pneumograph is strapped around the upper chest to gauge thoracic breathing; another one goes around the abdomen to show changes in breathing in the midsection. A skin-conductivity device is attached to the tips of two fingers to monitor changes in the resistance of the skin. And a device is wrapped around the upper arm to monitor the subject's blood pressure and heartbeat. Finally, the examiner asks the questions, sometimes going over them a second or third time to verify that responses that read "deceitful" were not accidents. The test takes about 45 minutes and costs about $35—usually paid for by the employer.

How accurate is an exam? No polygrapher will claim infallibility. Among other things, examiners must interpret the recorded measurements; if the examiner is incompetent, his findings will be worthless. But "a well-trained and qualified examiner will have an accuracy rate of between 85 and 95 percent," says Joseph Buckley, president of Reid and Associates, a Chicago-based security firm.

Some critics contend that the accuracy rate is more like 50 percent, no better than the flip of a coin. In *A Tremor in the Blood,* a well-documented attack on the use of the polygraph, David Lykken concedes an accuracy rate of about 70 percent. Critics also claim that the results are easily manipulated. In criminal cases, these detractors point out, it's not unusual for both the prosecution and defense to find polygraphers to bolster their own, opposite arguments—as happened in the drug case against automaker John De Lorean. The trial judge in the De Lorean case has ruled, however, that the defense test can't be used as evidence, because De Lorean's fidgeting had made the results questionable. The government had claimed De Lorean was trying to throw off the test; De Lorean has denied this. The ruling means the prosecution won't be able to present its test results, either. (Since the early 1970s, an increasing number of courts have allowed polygraph results to



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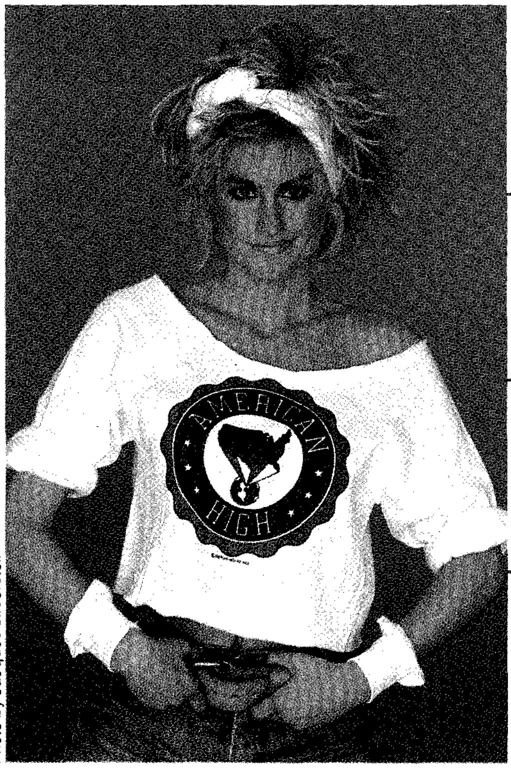
be used as evidence, though usually only in criminal cases where both sides agree.)

Part of the problem is that the physiological reactions measured by the device aren't caused by lying alone. In his book, Lykken describes various methods of "beating the lie-detector": a tack in the sock, a fingernail jammed into the skin—actions that can cause the heartbeat to quicken, for example, and thus throw off the measurements. "There is no question that the polygraph measures three bodily functions," says Paul Samuels, of the Legal Action Center. "But it is a leap of illogic to jump from that to [deciding] whether or not you are telling the truth because of variations in your response." Some people are so honest and so scared of failing that they blurt out every little indiscretion of their lives.

Norma Rollins, the head of the N.Y.C.L.U. privacy project, thinks the tests are generally unreliable. "But even if you accept a 90 percent accuracy rate," she says, "and you figure 1 million tests are given a year, that means that 100,000 people are wrongly accused, with no recourse and no way to stop the flow of information from being used against them."

Last fall, the polygraph suffered a serious public-relations blow when the federal Office of Technology Assessment, in a major study, concluded that "there is no scientific evidence to establish the validity of polygraph testing for screening a large number of people" in the investigation of national security. The "exposure" of one suspect in the Defense Department inquiry seemed to confirm that finding. In the search for a leaker to the Washington *Post*, a Pentagon employee was notified he was about to be fired after flunking three lie-detector tests. A reporter later testified that though he would not reveal his source he was quite willing to say for the record that the Pentagon had singled out the wrong man.

THESE DAYS, THE POLYgraph's greatest advocates tend to be businessmen, not detectives, and the machine is used not so much to single out wrongdoing as to prevent it. The reason: The American work force is apparently rife with thieves. In a recent Justice Department study of more than 1,200 employees in electronics, hospitals, and retail stores, 30 percent admitted pilfering during the past year. The American Polygraph Association claims that three out of four employees handling money steal some of it. A recent Gallup poll on the ethical behavior of Americans, commissioned by the *Wall Street Journal*, reported that 49 percent of "the general public" has lied on job applications, and 40 percent of the public (74 percent of the nation's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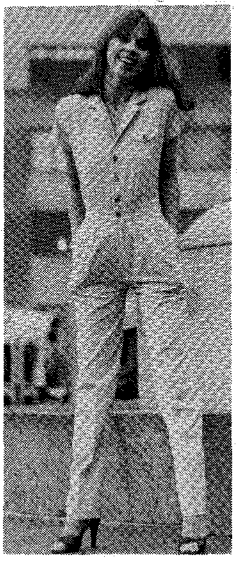

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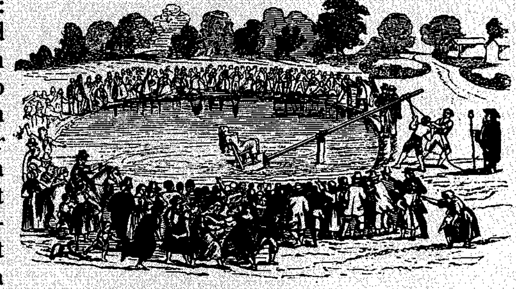
The Awful Truth: Polygraph Pioneers

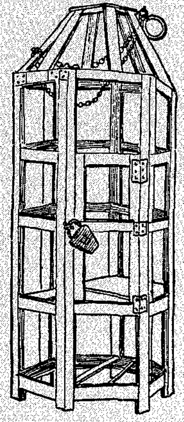
SINCE ANTIQUITY, PEOPLE HAVE BEEN trying to come up with a foolproof method for distinguishing, as Plato put it, the just man from the man who only appears just. For a time, the rack and thumbscrew enjoyed a vogue for getting to the truth. Trial by ordeal had a certain logic: The gods would surely allow an honest man to hold his hand in boiling water longer than a liar. The ancient Hindus required a suspect to chew a mouthful of rice; anyone who could not spit out the rice on a leaf from the sacred pipal tree was clearly guilty. (Shades of the polygraph: Fear decreases salivation; rice sticks in the mouth; the guilty person can't spit.)


Trial by ducking stool.

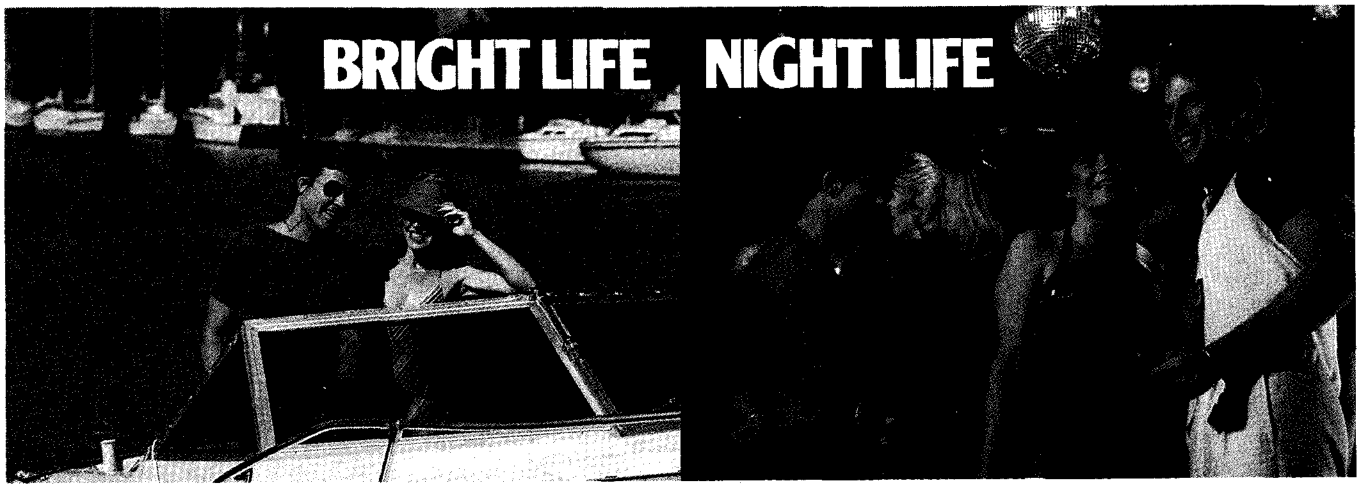
But getting down to the truth by means of a machine is a typically American fixation. In 1921, according to *A Tremor in the Blood,* a Harvard-trained psychologist named William Moulton Marston claimed to have invented the first instrument for detecting a specific "lie response." A born P.R. artist and promoter (he was also the creator of the comic-strip superheroine Wonder Woman), he offered his services, in vain, to help solve the Lindbergh kidnapping and appeared with his machine in full-page advertisements promoting razor blades.

Appalled by Marston's sideshow antics, his colleagues in the world of forensic science disowned him. Nevertheless, the Berkeley Police Department developed some of his theories, and a former Berkeley cop named John Larson invented the first "polygraph" in 1925. The device, which measured blood pressure and respiratory changes during interrogation, actually forced some quick confessions in otherwise difficult cases.

Modern polygraphy was on its way—mainly to Chicago, where in 1930 a Larson protégé named Leonarde Keeler joined the staff of the new Scientific Crime Detection Laboratory, at Northwestern University School of Law. It was a bit like bringing grapevines to sunny California. Keeler and his disciples found plenty of work in Al Capone's hometown. Soon Hollywood discovered the lie detector, quickly incorporating the machine into the mythology of cops and robbers. In *Northside 777,* Richard Conte languished in the big house at Joliet until crusading reporter Jimmy Stewart proved his innocence, with a lie-detector test—performed by Keeler himself. Most of the 7,000 or so polygraphers in business today can trace their lineage back to the Chicago polygraph schools set up by Keeler and his competitor, John Reid. **—E.T.**


Ducking-stool cage.

Engravings: Culver Pictures.



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executives) has taken home work supplies.

"The moral picture in this country has changed," says Victor Kaufman, a former New York City homicide detective and the founding president of the New York Lie Detection Lab. "A lot of people think it's okay to steal from the boss, shoplift, switch diamonds, and a million other things. Businessmen either have to stop these losses or raise their prices to absorb them." Kaufman, who also runs a security-guard firm, says that he used to lose 250 new, $200 guard uniforms every year. He started polygraphing job applicants and cut the stealing to 25 uniforms, saving the company about $45,000 annually. "I now get a better-quality guard, and it's also good advertising," says Kaufman.

Reputable polygraph firms like Kaufman's do not seem to need much advertising: The lie-detector test has become one more dreaded hurdle in the already stressful process of finding or holding a job in New York City. "We feel that it helps eliminate those people whose past practices and work habits—drug use, theft, that sort of thing—are not conducive to our type of business," says Harry Johnson, Zale's vice-president in charge of "risk management."

"Employers are finding it more and more difficult to learn about people who apply for jobs, because we are a very transient society," explains Michigan State Assistant Professor Frank Horvath, a board member of the American Polygraph Association and one of the most active academic researchers in the field. "Background investigations no longer have much value. Most information that an employer used to have access to—arrest records, for example—is no longer publicly available." Adds Joseph Buckley, "Employers are extremely gun-shy about saying anything at all about a former employee, except that the person is eligible for rehire or not eligible."

"The only person who really knows if a job applicant was involved in serious acts of misconduct or dishonesty is the individual himself," says Buckley.

Hard evidence on the effectiveness of lie detectors in cutting back thefts is sparse. At a congressional hearing six years ago, Harry Hunter, a representative of the National Association of Convenience Stores, estimated that inventory theft from the 525 member companies could be reduced by half with polygraph screening.

Professor Horvath thinks the lie detector is more effective and less intrusive than most other methods of cracking down on employee crime. "One alternative is a greater use of employee informants, and I would not like to see that any more than I want to see the capricious and arbitrary use of polygraph tests," he says. Horvath points out that the lie detector is more accurate than

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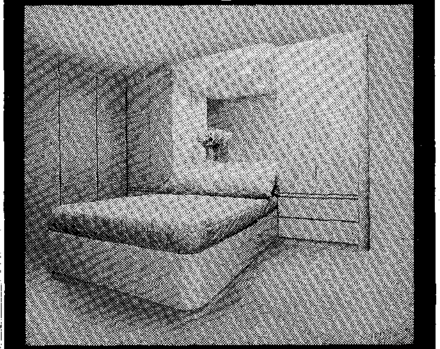

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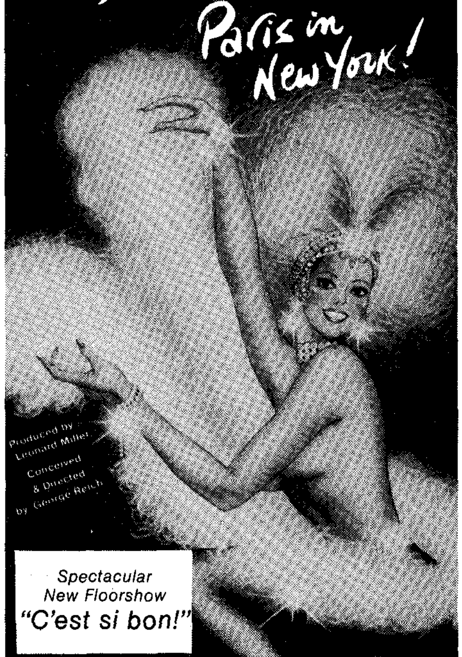

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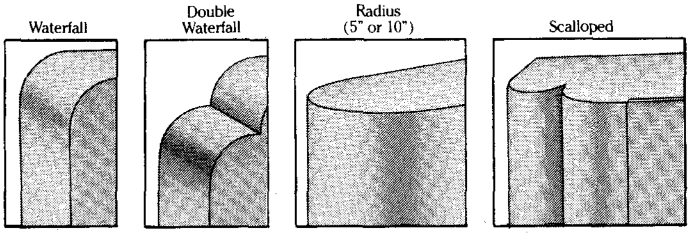

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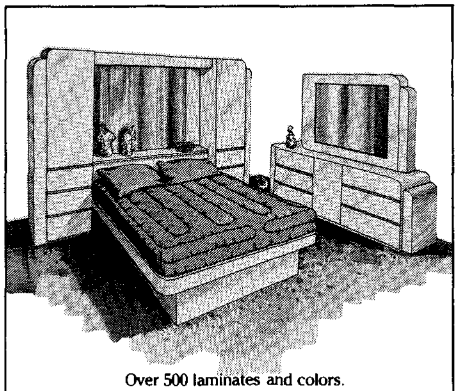

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'AGREEING TO TAKE A LIE DETECTOR test has ruined my reputation and me," says "Abe Harris," who's asked that his real name not be used. For thirteen years, Harris, 54, worked for a well-known store as manager of the toy department. He received regular raises and won formal commendations from his bosses for catching a cashier with a hand in the till and tipping off security to shoplifters. Two years ago, when the branch's semi-annual inventory turned up a disconcerting amount of pilferage, the store required every employee to take lie-detector tests, or they'd be fired. "Almost everyone objected," recalls Harris. "I agonized about it, but I had nothing to hide, so I said okay."

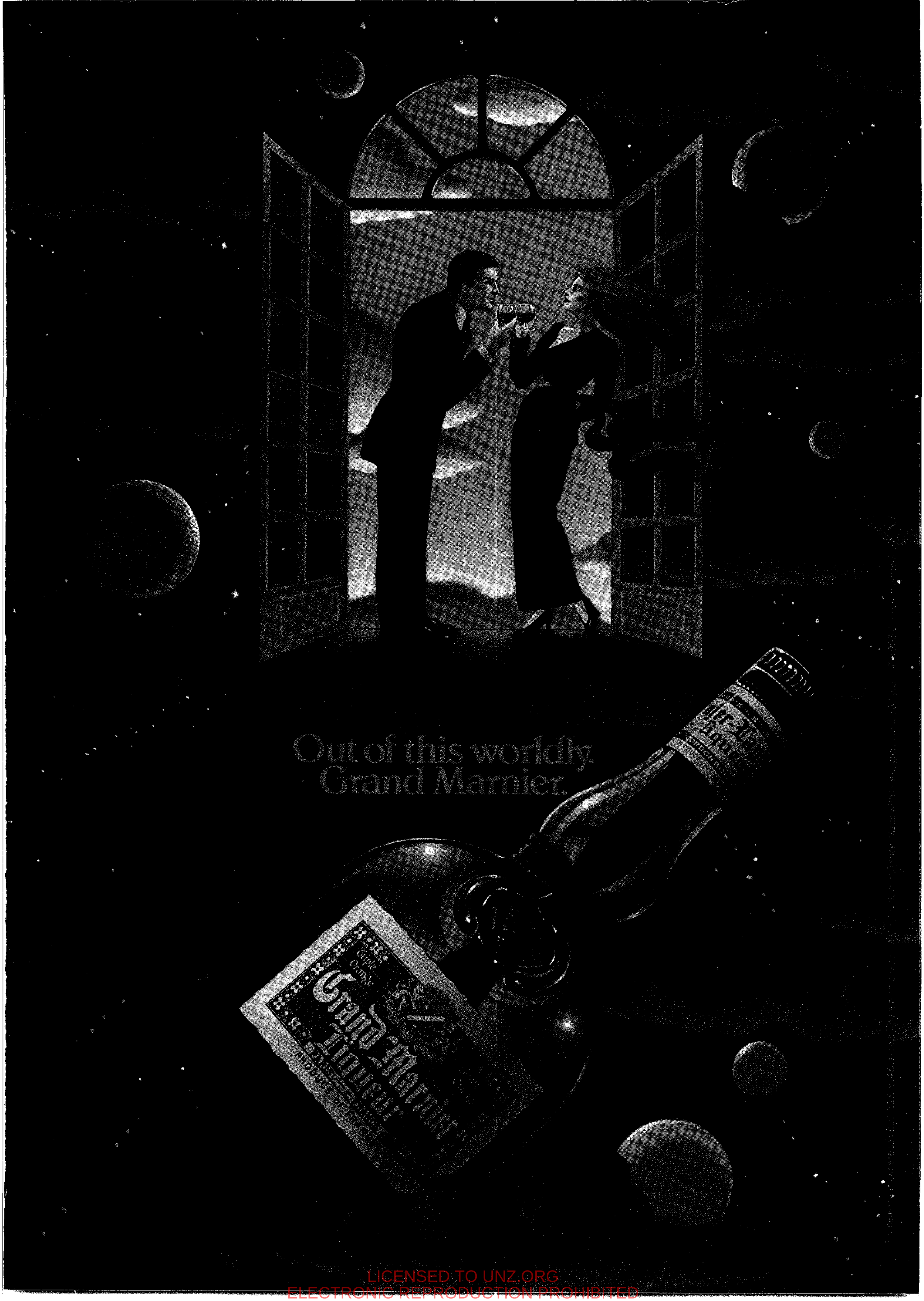
Harris took the test, and the examiner picked up deception on one question; Harris took it again and was told that he'd passed. Nonetheless, the store asked him to take another test with another examiner. "Halfway through the exam," Harris recalls, "the examiner said, 'You're showing deception through most of the questions I'm asking. There's no reason to go on.'" Harris asked whether his responses were affected by his high blood pressure or his stuttering, which can create respiratory problems. The examiner assured him he had adjusted the machine. The problem, the examiner insisted, was that the machine was picking up deception. Harris soon got his pink slip. Reason: "failure to pass a security clearance."

Harris found another job. Six months later he was told that he was being let go. Why? His boss said, according to Harris, "I heard something in the toy market which I can't repeat." Harris has been out of work since March 1983. "I have been blackballed in the toy industry," he says. "I'm not sure what I will do unless I find another job, which doesn't seem likely."

One thing Harris did do was hire legal counsel and sue his employer and the two polygraphers for a total of $885,000 and an apology. Harris is claiming medical discrimination and negligence. "The store was aware that I stuttered and had high blood pressure; it was all in the personnel files," he says.

The store refuses to discuss the case or its polygraph policy—an attitude reflected generally in business. A 1981 N.Y.C.L.U. report, *Polygraphs and Employment,* says that "employers were reluctant to discuss the polygraph.... Many refused to talk at all."

Lie-detector tests have sparked a number of suits, some of them successful. Early this year, a Baltimore jury awarded a total of $5 million in damages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to four ex-employees of Rite-Aid of Maryland. The ex-employees claimed they'd been fired for refusing to take lie-detector tests; the company said they'd been shifted to other positions or let go in the normal course of business. In a Detroit case three years ago, a jury ruled that S. S. Kresge had to pay $100,000 to a young bookkeeper who had been forced to take a lie-detector test in a hotel room. The woman claimed she had been driven to attempt suicide after having been accused of stealing the $150 that she herself had reported missing. In 1980, the Zayre Corporation and a polygraph company each paid a former Zayre employee $125,000 to settle a suit over his dismissal for "flunking" a test. The employee had been accused of theft; another employee eventually confessed.

Over the last twenty years, opposition to lie-detector tests has prompted legislation in sixteen states and the District of Columbia banning their use for employment purposes. In New York, similar legislation was passed in 1963 but vetoed by Governor Nelson Rockefeller. Mainly because of the influence of the polygraph industry and its powerful clients in banking and retail, not one of the last four bills submitted by the attorney general has made it out of the Labor Committee to the Assembly floor for debate. Polygraph lobbyists, however, did not protest in 1978 when both houses of the Legislature passed a bill banning the "psychological stress evaluator," a new device that records stress in voice patterns.

New York does regulate polygraph use somewhat through the state Human Rights Law, which prohibits examiners from asking a subject about his arrest record, sexual habits, or disabilities. Questions about private use of alcohol or drugs are also banned, though examiners are free to ask about alcohol or drug use on the job. Last year, a complaint filed with the New York State Division of Human Rights charged that the tests constitute a form of racial discrimination. Racial discrimination in testing is prohibited, but critics of the polygraph think a suspiciously high number of minority subjects are flunked.

To prevent abuses by examiners, both Buckley and Horvath recommend that states set up requirements to enter the field. Illinois licenses only a polygrapher who has a college degree and has had six months of training. He also must pass a licensing test.

Stricter entry standards won't satisfy the critics of lie detectors, however. "It's like licensing tea-leaf or crystal-ball readers," says Paul Samuels. He says he'd be happy only with a total ban.

That's not likely to happen in New York. In balancing the rights of individuals against the rights of businesses, the Legislature has in effect tilted toward business on this issue. ■

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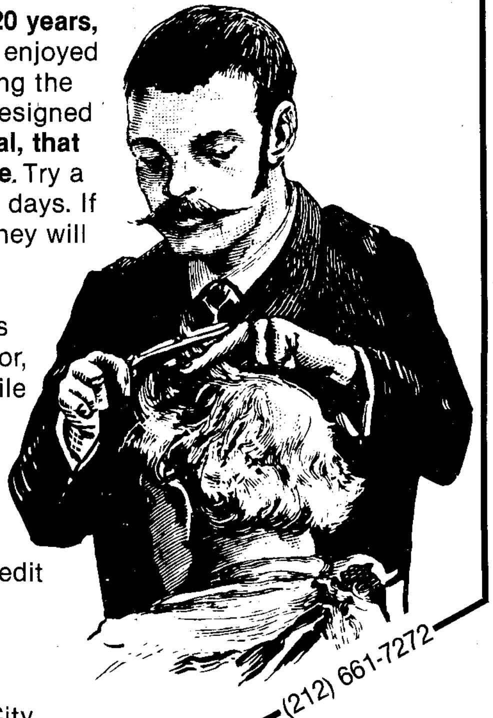

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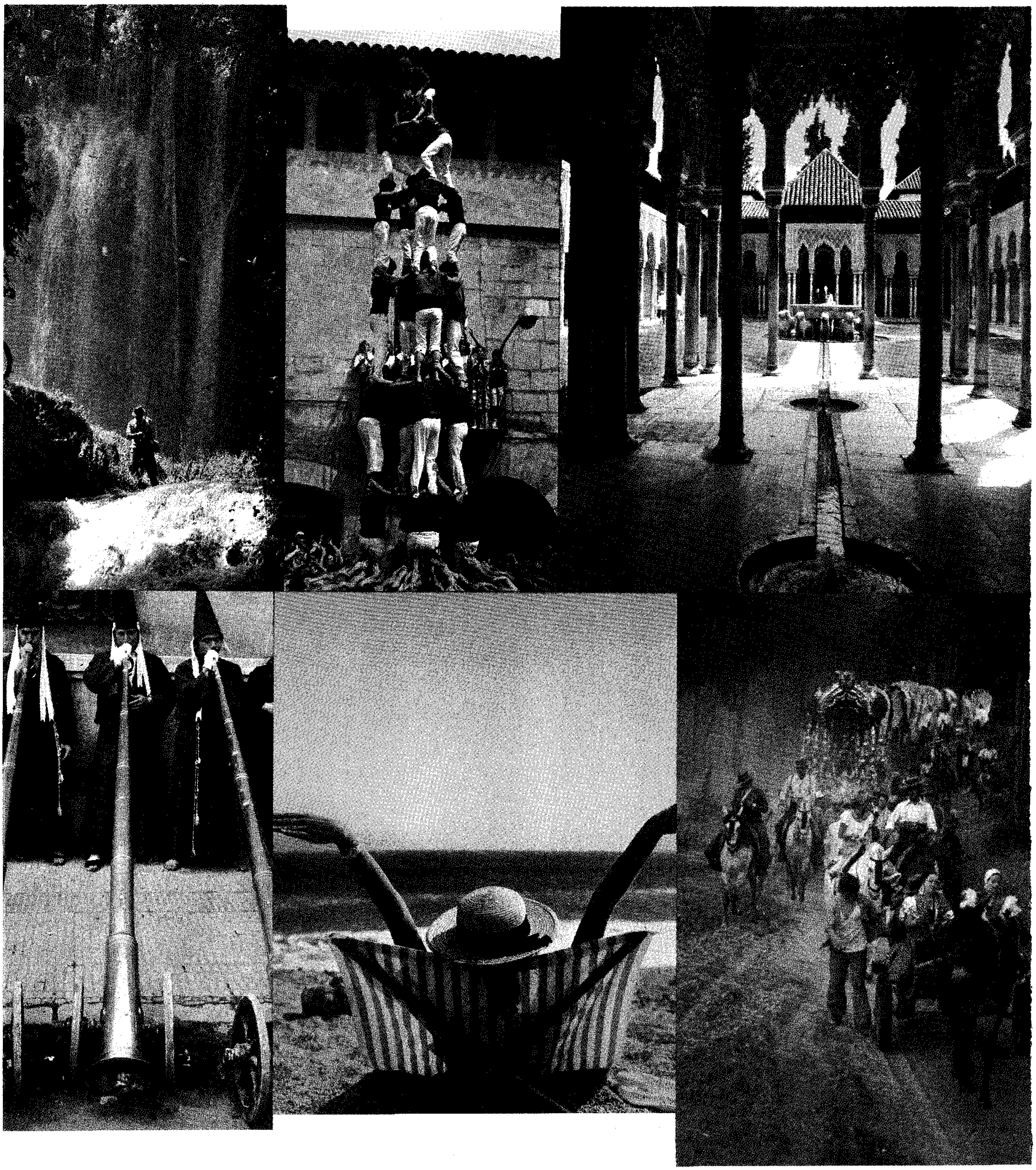

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Join hands in the spontaneous *sardana* before Barcelona's cathedral. Or to the rhythm of the Navarrese *jota* or a swirling *sevillana*. We always have room for two more!

Come watch us perform.
At our great international music and dance festivals. With ballet in the Alhambra's palace gardens or symphony in Santander. Jazz, opera as well as our special operettas, called *zarzuelas*. Or classic drama in Merida's 2,000-year-old Roman theater.

Shout olé with us.
With March come the first bullfights and their dazzling pageantry. And, of course, the passionate flamenco brings cheers all year.

Catch our fire.
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BY

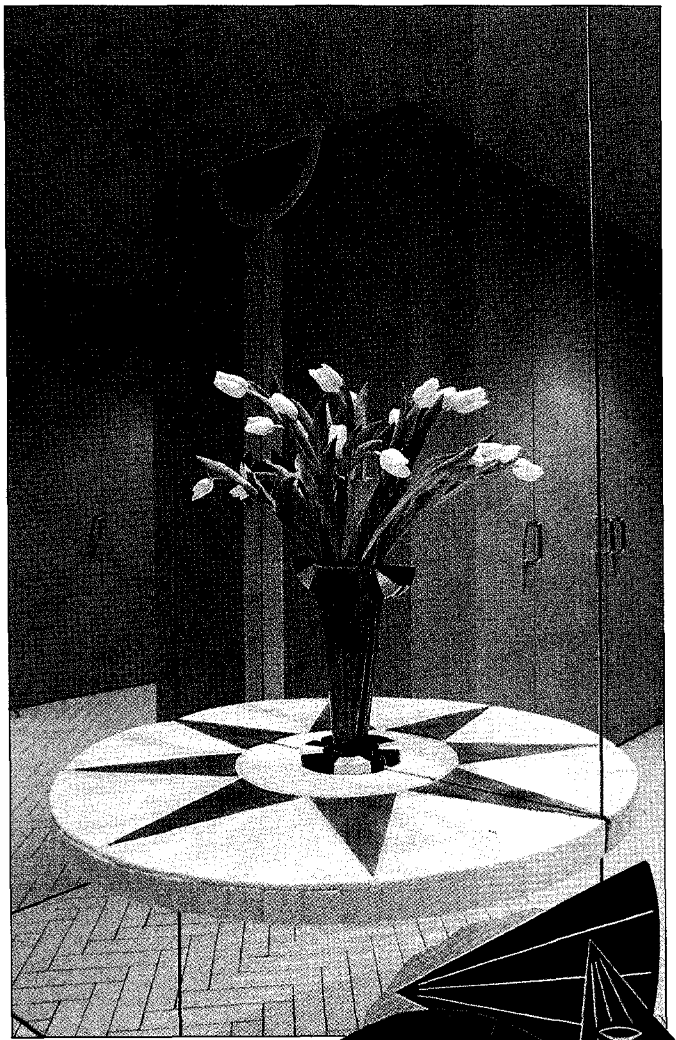
MARILYN BETHANY

HOME IS WHERE THE ART IS

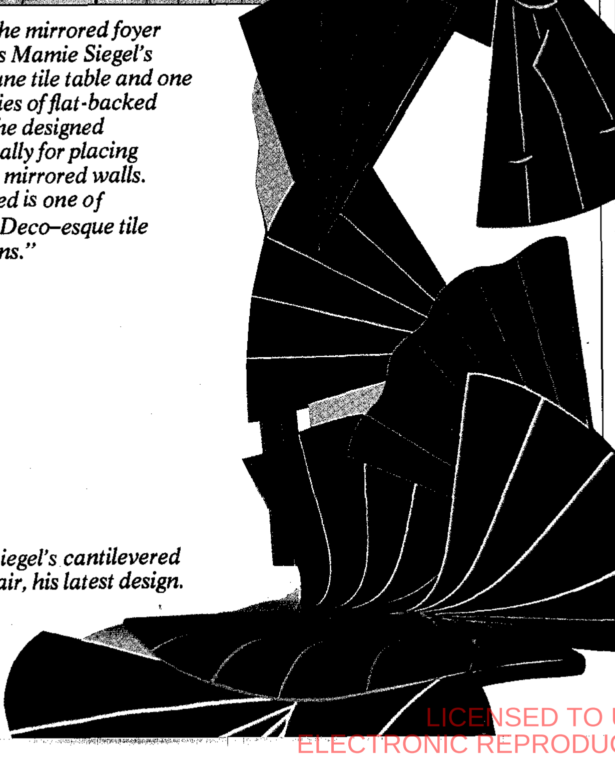
MANY PEOPLE TALK OF USING THE HOME AS A MEDIUM FOR personal expression, but few actually have the skill—or the courage—to do much about it. Not so Alan and Mamie Siegel. She is a ceramicist. He is a painter and sculptor. Neither suffers from a paucity of ideas or a reluctance to express them. What's more, some of their work is domestic in nature. She makes tables. He makes chairs. She does decorative tile work. And, faced with the need for, say, a radiator cover, he designs fanciful cabinetry.

In fact, it was necessity that fostered the sideline—making chairs—that first brought Alan Siegel to the public's attention. Twenty summers ago, suffering from painter's block in Provincetown, he picked up a piece of driftwood and decided to make a chair from it. ("You can't get too self-conscious about a chair; you can always turn your back on it and sit down.") And besides, he says, "I needed a chair." By the end of the summer, he had made sixteen of them, anthropomorphic flights of fancy that were also recognizable—and usable—as chairs. And shortly thereafter, he had his first one-man show in New York.

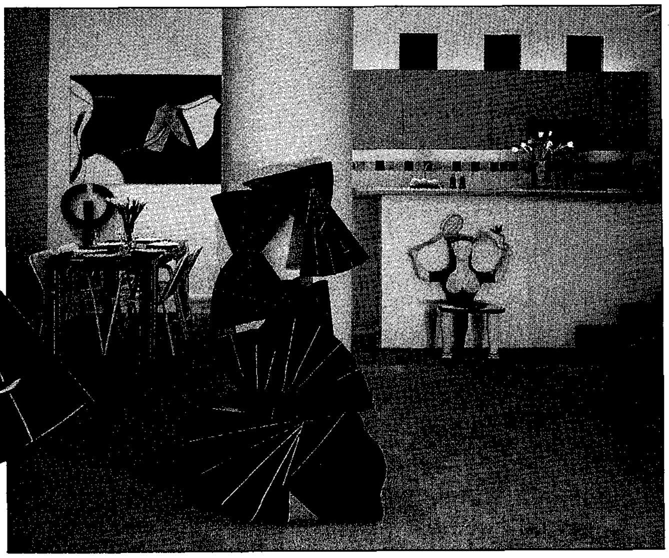
Mamie Siegel's reasons for becoming a potter were precisely the opposite: She needed an art. Her children, Zoë and Benjy, were toddlers, and, she says, "I didn't know what I wanted to do with my life."



▲ *The mirrored foyer features Mamie Siegel's demi-lune tile table and one of a series of flat-backed vases she designed specifically for placing against mirrored walls. Reflected is one of her Art Deco–esque tile "columns."*



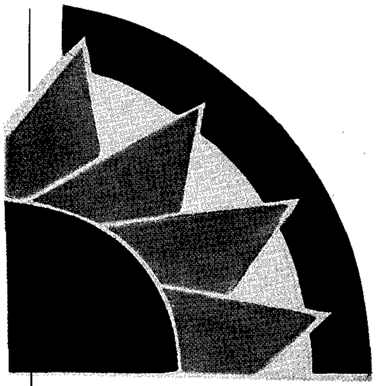
Alan Siegel's cantilevered fan chair, his latest design.



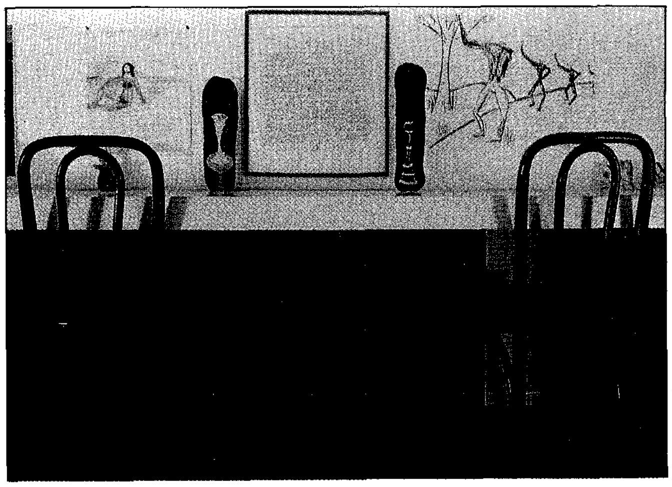
▲ *A view of the main living area, with Alan's chair "portrait" of Mamie, right background. His chairs and paintings are at the Nancy Hoffman Gallery (429 West Broadway).*

▶ *Mamie says it took two years to "make a table fit to eat off." The black-and-white one here is set with her plates, which correspond to the tabletop pattern. To the left of the table is a copy of Alan's first chair.*

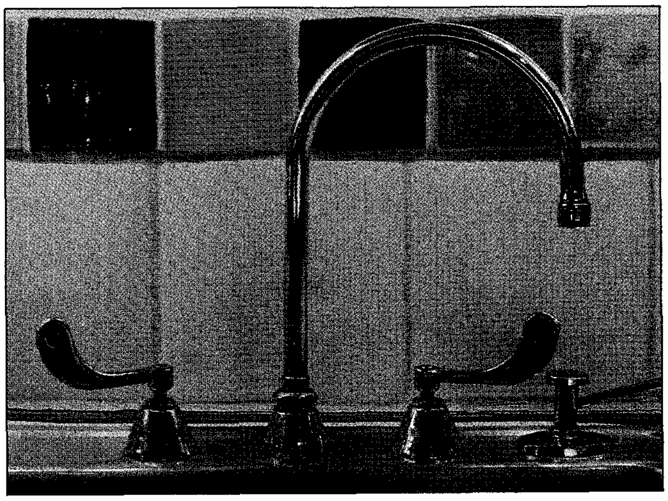
Photographed by Langdon Clay.



A detail of Mamie's tile work in the foyer. She makes the tiles and does the installation.

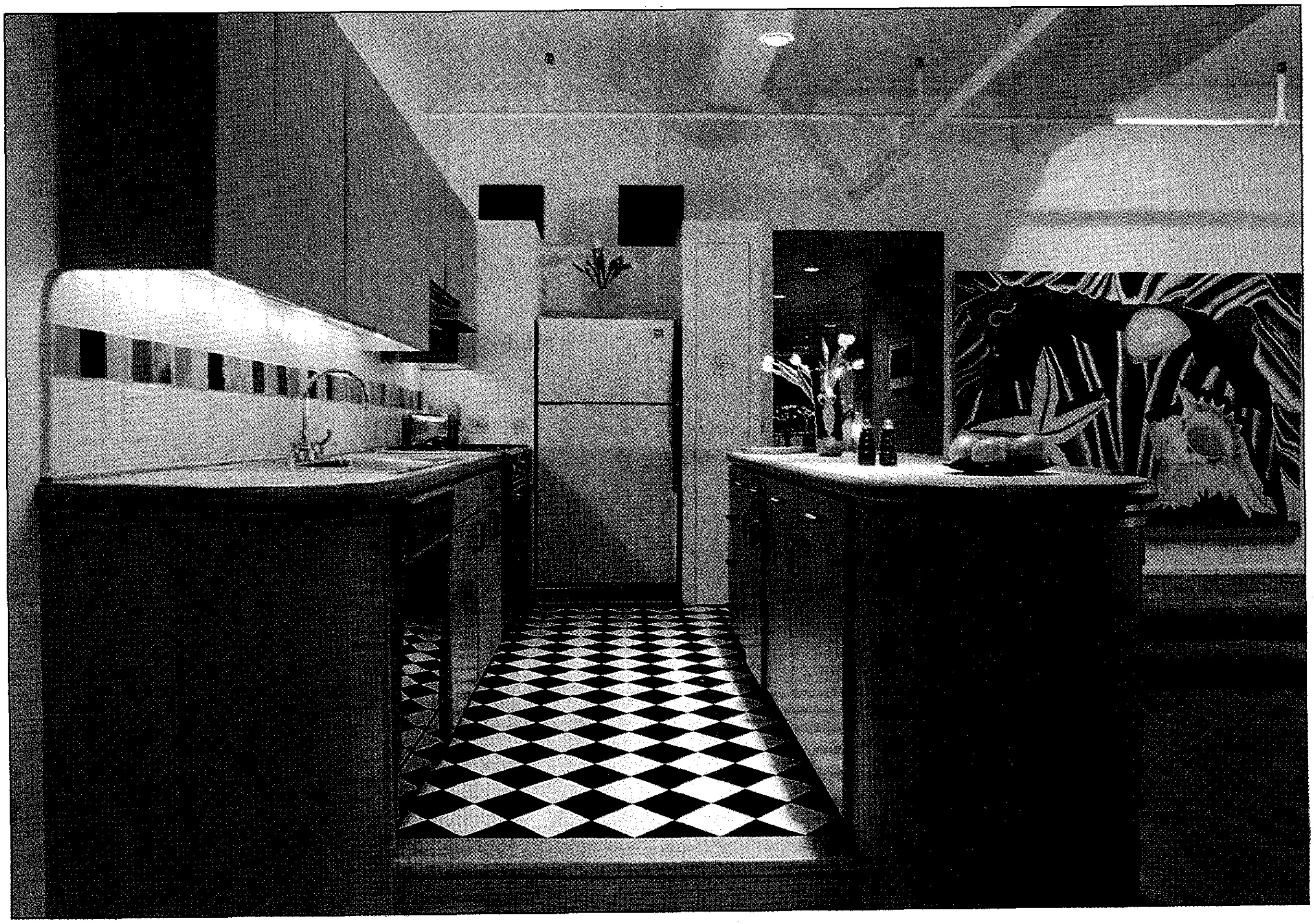


An example of Alan's freewheeling cabinet design—his desk-for-two, made from a laminated countertop and small chests of drawers. Alan added the drawer pulls, made from lengths of closet pole.



When the Siegels bought their raw loft in Chelsea, they knew they'd have to work with very special architects, ones who wouldn't perceive their considerable input as meddlesome. They found their match in Douglas Peix and William Crawford. This design team understood, for example, that the radiator covers would be Alan's problem to solve. They accepted that the foyer should be designed as a background for Mamie's tile work. "We had no fear, as we might with other clients, that if we left blanks on the canvas they'd botch them up," says Peix. "Here, the challenge was not to do too much." ▬

The tile in the kitchen, which overlooks the main living space, is commercial; its installation was designed by Mamie and Alan. To the right of the refrigerator is the sort of spontaneous detailing with which the loft abounds: a pattern of drilled "dots" connected by a swirl of mauve paint. All the paintings in the loft are Alan's.



Business Travel Guide

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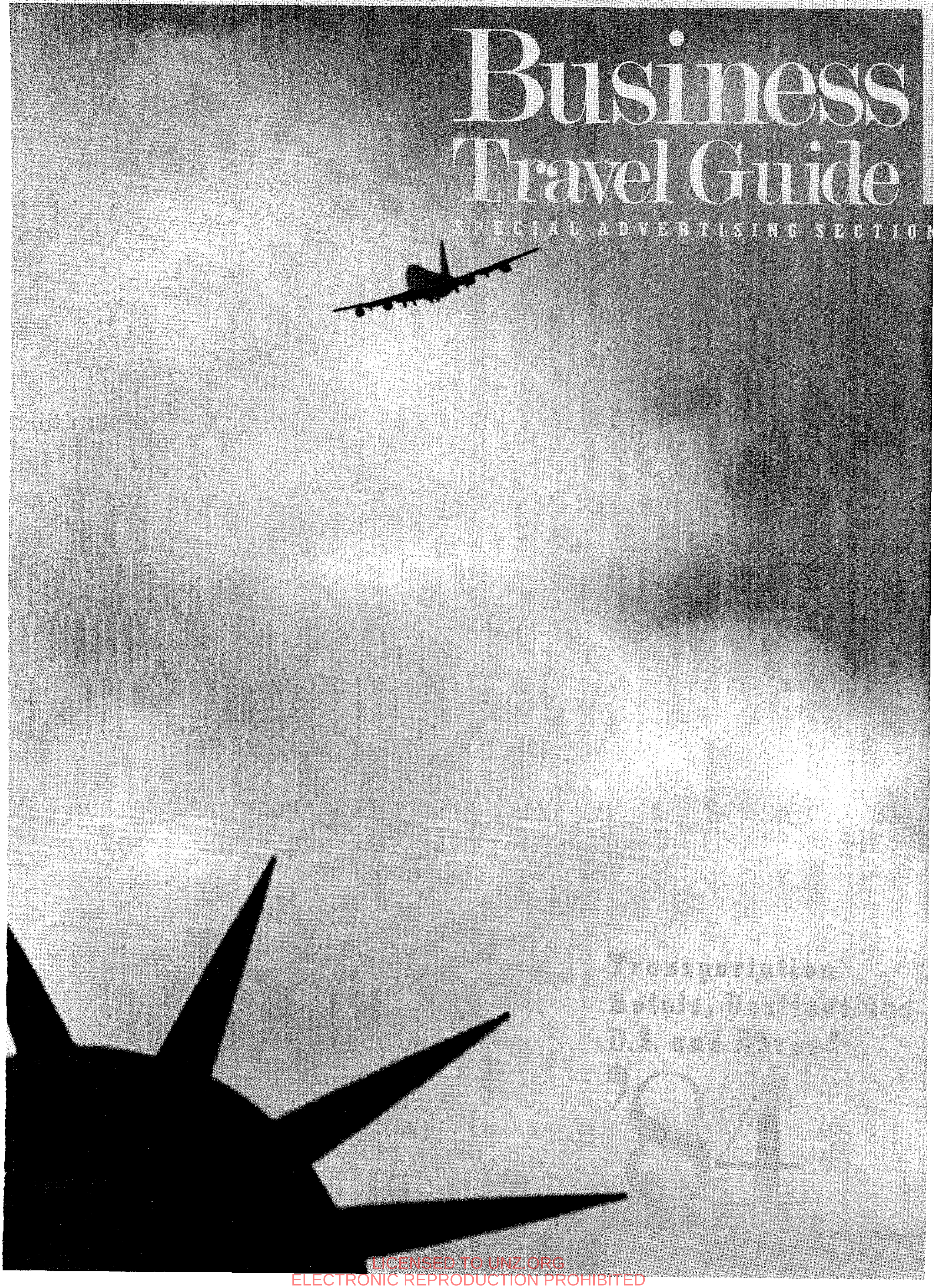

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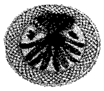

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Business Travel Guide '84

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WHERE TO FIND OUT MORE . 19A

The eighties are offering more options than ever before for business travelers. Hotel chains are competing for patronage with special amenities and services. Desks with telephones, fresh flowers, extra-thick towels, and bathroom scales are going into the rooms. Health clubs, jogging tracks, and other fitness facilities are being installed. Chefs are designing menus based on American Heart Association guidelines. At the same time, airlines are paying attention to in-flight service as well as schedules. What follows is a briefing on these trends, guides to destination cities, both U.S. and abroad, and other information vital to the business person on the move.

AIR TRAVEL

Flying first class: Along with the high fares comes an emphasis on comfort, vital to the business person who travels extensively. It's the rare widebody airplane that does not provide cushy sleeper seats in first class. Also, most airlines now offer elegant meals and niceties like toiletry kits, slippers, and luggage tags.

Business class: Many of the advantages of first class are now available to the business traveler. He or she can have meals served on real china, drink free liquor, use special airport passenger lounges, receive priority check-in and baggage handling, and come away with toilet kits, eye masks, shoe horns, DO NOT DISTURB signs, and stationery kits. Business amenities are more commonly found on widebodies traveling the longer distances than on short-haul routes.

Helicopter service to JFK: Almost every carrier offers free or reduced-fare New York Helicopter flights (800-645-3494) between midtown Manhattan and JFK for first- and business-class passengers.

Phones in the air: After several years in development, the nation's much-ballyhooed air-to-ground telephone system designed for the commercial airline passenger will soon appear on long-distance

by Karen Cure

widebody aircraft. Ten major airlines, including American, Continental, Northwest, Pan Am, TWA, and United have contracted for the service from Airfone, a brainchild of MCI Communications founder John D. Goeken and half-owned by the Western Union Corporation.

Advance round-trip seat selection: This time-saver is available from American, Eastern, Midway Metrolink, TWA, and United.

Seeking the competitive edge: In the airline business, it usually happens that when one carrier comes up with something special to offer its passengers, all the others follow suit. For instance, frequent flyer programs, inaugurated as a promotional gimmick a few years ago, now look as if they're here to stay. To lure the business traveler as a client, many airlines offer special services and comforts. Here are examples.

Air Atlanta (517-8216)–Designed specifically to serve the business traveler, Air Atlanta began service on February 1 with scheduled flights between Atlanta, New York, and Memphis. Air Atlanta's guaranteed seating (no overbooking), environment conducive to work (which begins with free telephones in the lounge), and streamlined check-in ease the business traveler's trip.

Air France (247-0100)–Permanent partitions separate the passengers traveling in the newly redesigned Air France Le Club, and the new seats are equipped with seven-inch-wide armrests and larger-than-usual tables. A stand-up bar serves complimentary drinks throughout the flight. To aid business travelers, the airline can arrange for private conference rooms and meet-and-greet assistance at Paris's Charles de Gaulle and Orly Airports.

Air-India (751-6200)–In First Class, sixteen passengers, seated in slumberette seats and served by four flight attendants, may choose from Western entrees, Indian vegetarian, or Indian non-vegetarian food. The Business Class consists of 18 seats placed on the upper deck of the 747s and 22 seats downstairs. Passengers sit two abreast in seats measuring 18½ inches between armrests; all seats are either aisle or window. New earmuff-style headsets have replaced the old stethoscope-style sets.

Air 1 (288-1133)–Passengers receive complimentary drinks, hot towels, and local newspapers in the boarding area, as well as complimentary transportation—via chauffeured sedan—between most points in Manhattan and Newark airport, the airline's gateway.

Alitalia (582-8900)–The dozen Top Class passengers who travel on the upper deck of Alitalia's B747s sit in 21½-inch-wide Dreamerette seats with five feet between rows and are served by three cabin attendants. In its Business Class, Alitalia has arranged seats two-by-two, with only four per row, and a single, very wide aisle. This carrier's *Business Traveller's Guide to Italy* could be indispensable to someone new to the Italian commercial scene. It contains lists of Italy's largest companies classified by sector, trade fairs, foreign consulates, and much more.

American Airlines (431-1132)–This carrier provides self-ticketing machines at La Guardia and Chicago's O'Hare International Airport. These enable reserved passengers with credit cards to obtain a ticket, with seat selection, right away.

Braniff (800-B-R-A-N-I-F-F)–The brand-new Business Cabin service (available to any passenger paying full coach fare) features more legroom than regular coach, leather seats, and more overhead and carry-on storage. Middle seats fold down, when space permits, to create an executive work area.

British Airways (687-1600)–The Great Chefs program brings menus from famous restaurants to first-class passengers on subsonic transatlantic flights. Business people traveling in all sections of the plane can take advantage of limousine transfers between London and Heathrow (priced at about $20), lowered rates, and special programs at a handful of business-traveler-oriented hotels.

Delta (239-0700)–New sleeper units, with stowable leg rests that telescope to accommodate passengers of all heights, will soon be installed in First Class on transatlantic L-1011-500 flights. Delta's Frequent Flyer First Class Fare provides confirmed first-class seats for just $10 to $30 more than regular one-way coach fare.

Eastern (986-5000)–The new Executive Traveler Program, available by enrollment, issues each member an I.D. number that identifies him or her to Eastern as a special client.

El Al (486-2600)–Located on the upper deck of 747s, El Al's First Class has ten sleeper seats. El Al's Business Class, in the front section of its 747s, puts passengers four across.

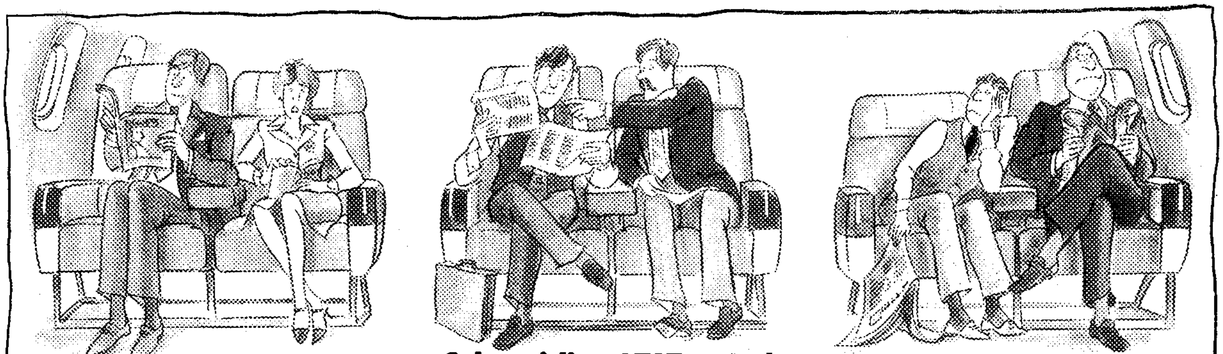
Finnair (889-7070)–First and Executive Class passengers on Finnair's transatlantic flights between Helsinki and Los Angeles, Seattle, and New York may take a spouse along at half price. U.S.-originating passengers with a three-to-four hour wait for a same-day connecting flight to a European destination are entitled to a sauna and snack at Helsinki's Rantasipi Airport Hotel.

JAL (838-4400)–This carrier's new, upgraded business class, JAL Executive Class, offers eight-abreast seating, complimentary cocktails, and choice of Japanese or Western entrees.

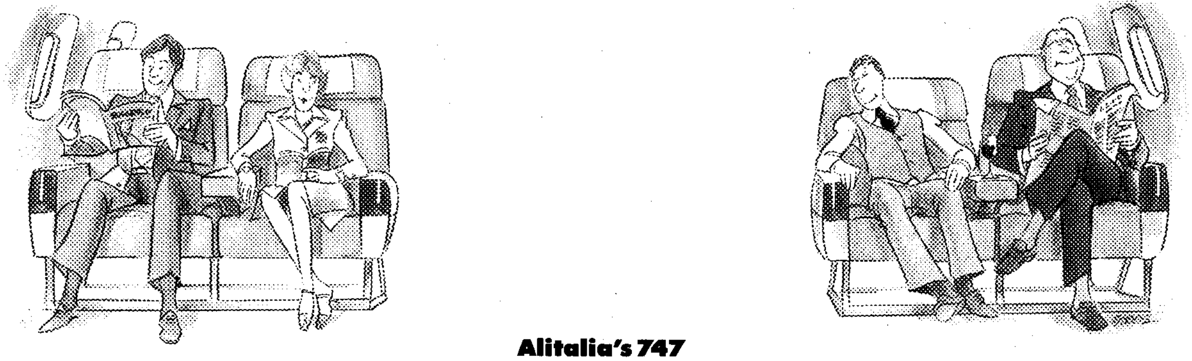
KLM (759-3600)–Royal Class and Business Class passengers bound for destinations beyond Holland in Europe, the Middle East, the Far East, or Africa may overnight in Amsterdam at no extra charge as part of that carrier's Stay On The Way program.

continued on page 8

ALITALIA'S BUSINESS CLASS. IT ELIMINATES THE MIDDLEMAN.



Other airlines' 747s to Italy



Alitalia's 747

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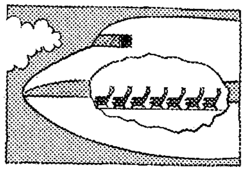
Our seats are few. And far between.

Other airlines flying to Italy seat as many as eight Business Class passengers across. On Alitalia's 747s out of New York, we seat you four across. That's two on one side of the plane and two on the other. You can't get stuck in the middle, because there isn't any. Instead, there's space. Space to stand in. Walk in. And stretch your legs in.



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Location	Queens; 8 miles from midtown.	Queens; 15 miles from midtown.	Newark, New Jersey; 16 miles from midtown.
Baggage storage	None.	In Pan Am's Worldport, in the International Arrivals Building's East and West Wings opposite gates 12 and 33, and on the second floor of the United Airlines Terminal.	Lockers large enough for carry-ons i Terminal B (50¢ per 24 hours).
Busy hours	8 to 10 A.M. and 3 to 8 P.M. Less crowded on Saturdays.	3 to 9 P.M. from May through September.	Still orderly and quiet, even during peak hours around 9 A.M.
Car rental agencies	Counters in the Main Terminal arrivals area for Avis, Budget, Dollar, Hertz, and National.	Counters for Avis, Budget, Dollar, Hertz, and National in various terminal buildings.	Counters for Avis, Budget, Dollar, Hertz, and National in Terminals A an B; direct line telephones in the North Terminal.
Currency exchange	At Manufacturers Hanover Trust in the lower level of the Main Terminal's central lobby (9:30 A.M. to 3 P.M. Monday, Tuesday and Wednesday, 9:30 A.M. to 4 P.M. Thursday and Friday; 476-6630). Also at Mutual of Omaha's four flight insurance counters in the Main Terminal (6 A.M. to 9:30 P.M.; 478-1414).	In the International Arrivals Building at Deak-Perera (656-8444) and at Citibank's ten scattered locations (632-2504), both at hours corresponding to arrivals and departures. At American Express in the IAB (11 A.M. to 8 P.M.; 656-5673). At Barclay's Bank of New York at British Airways (8 A.M. to 11 P.M.; 656-6656). Also at Mutual of Omaha flight insurance counters at American Airlines (7:30 A.M. to 2:30 P.M. and 3:30 to 8 P.M. every day; 656-2444), in the TWA Domestic Terminal (noon to 7:30 P.M.; 656-6455), and in the Pan Am Building (7 A.M. to 10 P.M. every day; 656-8616).	At Mutual of Omaha flight insurance counters in the North Terminal (6 A.M to 12 P.M.; 201-961-4721), in Terminal A (6:30 A.M. to 5 P.M.; 201-961-4955), and in Terminal B (7 A.M. to 7 P.M ; 201-961-4720). Also at the First National State Bank at the west end of the Terminal B concourse (10 A.M. to 3:30 P.M. Monday through Friday; 201-565-3011), in Terminal A (10 A.M. to 3:30 P.M.; 201-565-6780), and in the North Terminal (10 A.M. to 3 P.M. Monday through Friday; 201-565-331
Information (non-flight-related)	476-5000 (9 A.M. to 5 P.M. Monday through Friday). Also 466-7503, Aviation Public Services Division.	656-7990 or 656-4520 (7 A.M. to 11 P.M. September 16 through June 15, around the clock June 16 through September 15).	201-961-2000 (9 A.M. to 5 P.M.). 201-961-2047 (8 A.M. to midnight). Also 212-466-7503, Aviation Public Services Division.
Lost and found	476-5115.	656-4120.	201-961-2235.
Medical services	Hangar 7, in the Marine Air Terminal area (8 A.M. to 4 P.M. Monday through Friday; 476-5575).	In Building #198 at 150th Street and South Cargo Road (open around the clock; 656-5344). Dental office in Suite 2311 on the second floor of the International Arrivals Building's East Wing (10 A.M. to 5 P.M. Monday and Wednesday, 10 A.M. to 4 P.M. Thursday; 656-4747).	For passengers who need shots: in Building #5, near the North Termina (9 to 11 A.M. Saturday, 9 A.M. to 4 P.M. weekdays; yellow fever shots given from 1 to 4 P.M.; 201-961-2525).
Parking	*Metered Parking:* On the grade level of the Parking Garage, and adjacent to the Eastern Air-Shuttle Terminal (25¢ per 10 minutes; maximum of 2 hours). *Non-metered parking:* In the garage opposite the Main Terminal and in five other lots, three of them served by buses at 10- to 15-minute intervals (up to $13 per 24 hour period). *Information:* 476-5105. No reduced-rate parking available.	*Short-term parking:* In the Central Terminal Area (up to $10 per 24 hours) and atop Pan Am's Worldport (up to $24 per 24 hours). *Reduced-rate parking:* In lots away from the Central Terminal Area, served by free buses at 10- to 15-minute intervals from 6 to 1 A.M. ($4 per 24 hours). *Information:* 495-5400.	*Short-term parking:* In Hourly Parkin Lots A, B, and C, under and adjacen to the Central Terminal Area (up to $24 per 24 hours). In Lot #1 directly opposite the North Terminal and in Daily Parking Lots A, B, and C (up t $10 per 24 hours). *Reduced-rate parking:* In Long-Term (Reduced Rate) Lots D and E ($4 per 24 hours; free round-the-clock bus service to and from Terminals A, B, and C) and Lot #3 ($4 per 24 hours; free 24-hour bus service to and fro the North Terminal). *Information:* 201-961-2012.
Taxis (For information about other ground transportation, call 800-A-I-R-R-I-D-E.)	*Cost:* $12 to $15 plus tolls to midtown. *Group riding:* Available near TWA baggage claim ($6 to $7 plus tolls). Also available near the Eastern Air-Shuttle Terminal (no service Saturdays, Sundays, and holidays).	*Cost:* $20 to $23 plus tolls to midtown. *Group riding:* Not available.	*Cost from midtown to the airport:* Meter reading (about $16) plus $10 plus tolls. *Cost from the airport to Manhattan:* $25 to $36, plus an extra $2 to East Side. *Group riding:* Available from the taxi stand ($10 to $14 per person).

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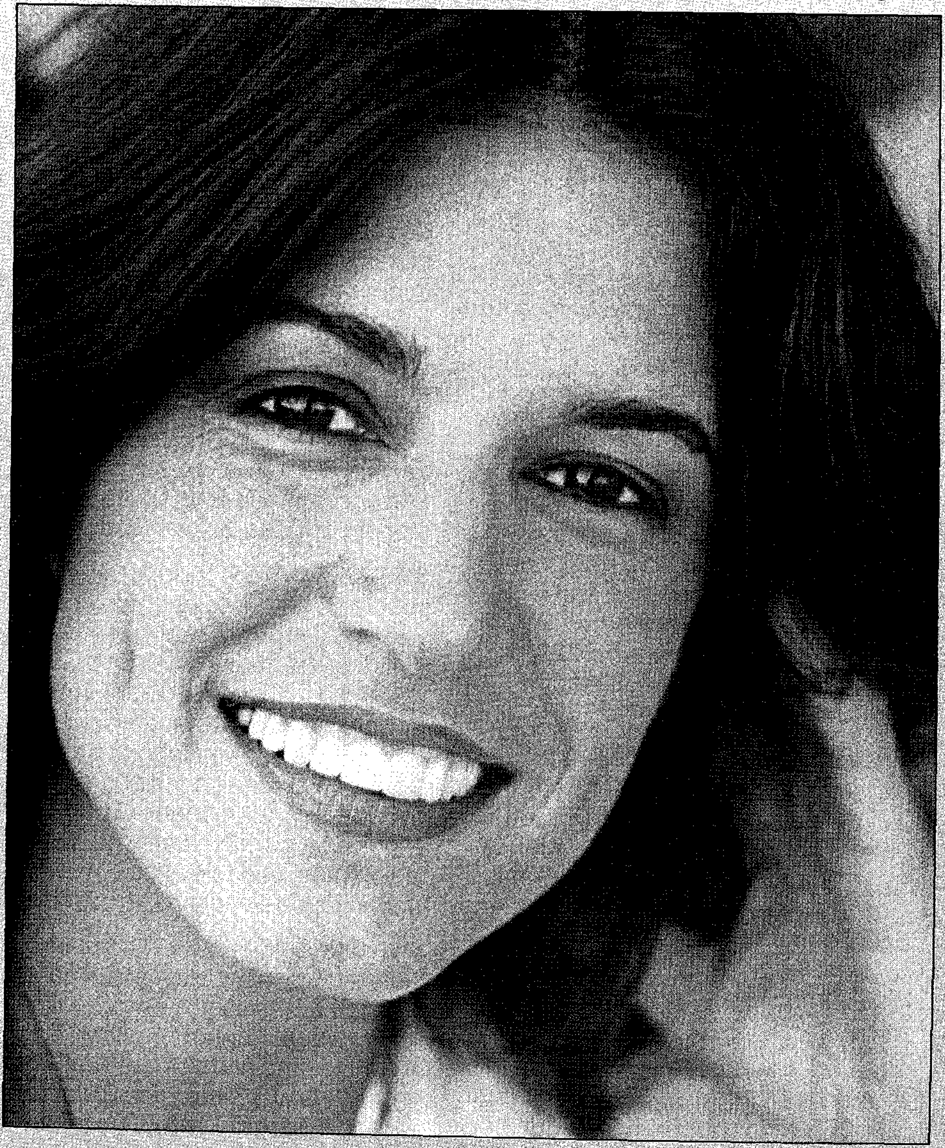

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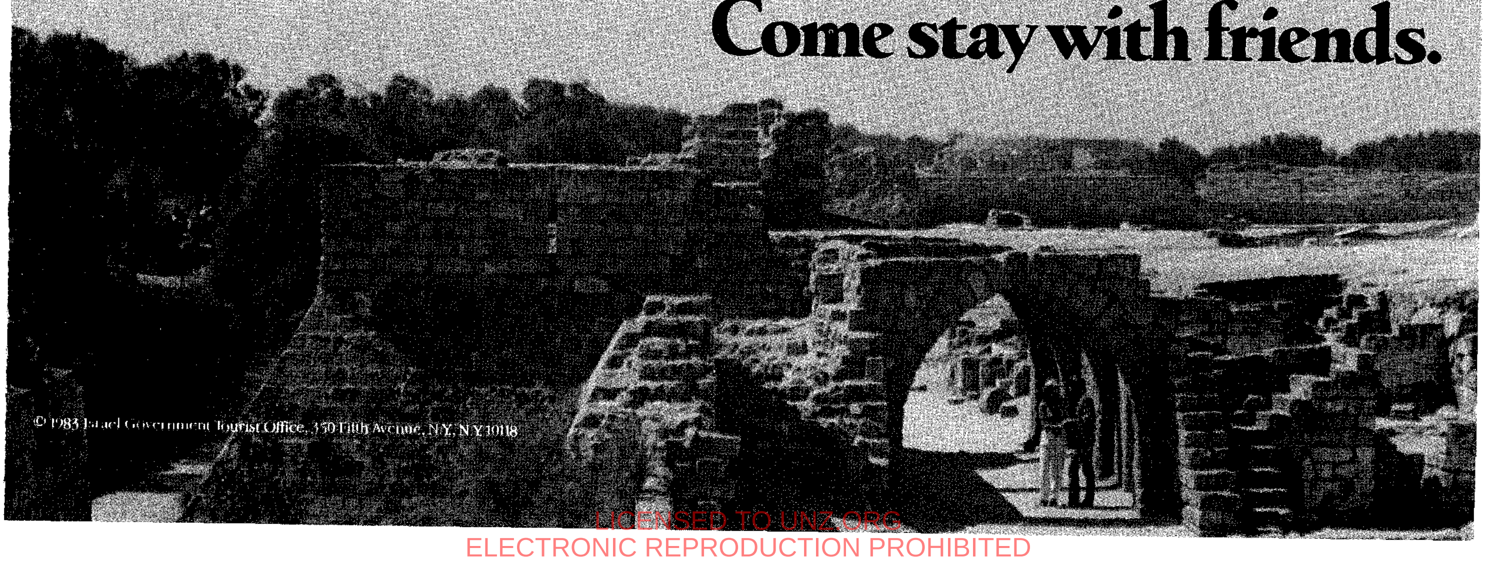

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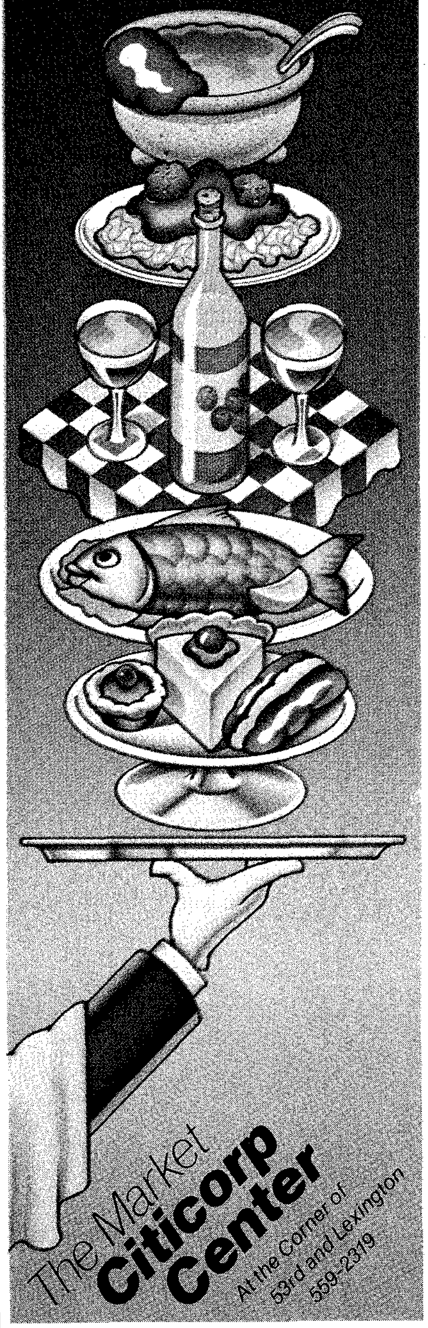


Lufthansa (895-1277)–As part of its Executive Traveler Services program, this carrier makes hotel and car rental reservations, provides mail pick-up service at any Lufthansa office abroad, arranges secretarial and interpreter services at cost, books conference rooms at Frankfurt Airport, publishes a concise business travel guide, and conducts Profitours to help business clients study operations in some 30 industries and professions in Europe.

Midway Metrolink (800-621-5700)–A lounge with charge card phones, photocopying, light secretarial service, and individual desks is located at Chicago Midway Airport and is available to MetroClub members ($50 annually).

New York Air (565-1100)–When New York Air developed its Flying Nosh service (a bagel with cream cheese or a croissant in the morning, a roll and cheese in the afternoon), began distributing coffee and newspapers at the gate in the morning, and commenced its in-flight wine-of-the-month program, it had the business traveler in mind.

Northwest (564-3200)–Executive Class travelers get their choice of the eight-abreast, wider-than-coach seats behind the first-class cabin on the main deck, or the sleeper seats on the upper decks of 747s. And an Executive Class ticket entitles passengers to First Class travel on domestic legs of the journey.

Pan Am (973-4000)–Pan Am provides its own helicopter service from Manhattan and Newark to JFK and back, and passengers can check their luggage and not see it again until they arrive at their destination; it's free to First and Clipper Class passengers. Also, Pan Am offers in-flight wine tastings on Tuesday and Wednesday flights from Frankfurt, Paris, London, and Rome to New York; and on the same days on New York-to-London daylight flights.

PEOPLExpress (772-0344)–On the London service, an extra $290 each way buys two-abreast seating in the 44-passenger premium class. Those passengers get free pre-departure champagne and first-off baggage privileges—but everything else is à la carte, from a fancy meal and wine, to a $50 bottle of French champagne.

Philippine Airlines (800-227-4600)–First-class passengers paying a small surcharge can snooze away the flight in a full-fledged bed.

Sabena (961-6200)–While other carriers have installed seats on the upper deck of their 747s, Sabena has maintained it as a first-class passenger lounge. Business class was completely refurbished last summer, with new, wider seats placed eight across. The Brussels Connection program makes available free accommodations for Sabena stopovers in the Belgian capital.

SAS (657-7700)–This carrier, which spent $25 million to upgrade services not long ago, was voted 1983's Airline of the Year in *Air Transport World,* an industry magazine. First Business Class passengers get contoured seats with strong back support. There are special Business Service lounges in many airports; each has a working area with desks, telephones, and telex services; Copenhagen's has a news ticker.

Swissair (995-8400)–In late March, Swissair will inaugurate a business class on all flights worldwide. The Fly Luggage program available in Switzerland enables passengers to check their suitcases at Swiss railroad stations in 100 cities and towns and not see them again until New York.

TWA (290-2121)–Ambassador Class is available on every widebody on both domestic and international flights. The 747s feature six-across seating in first-class-sized chairs. The Frequent Flight Bonus program has been expanded to include Eastern and Qantas Airlines. Flying on most flights of either carrier accrues mileage, and awards include flights to all of Eastern's and most of Qantas's destinations. Also worth noting is the fact that on April 29, TWA will make the largest single route expansion in its 55-year history by inaugurating service to Atlanta, Jacksonville, Memphis, Milwaukee, Norfolk, and Raleigh/Durham on the domestic scene, and Amsterdam, Brussels, Munich, Kuwait, and Riyadh, Saudi Arabia internationally (the last pending government approval).

United (867-3000)–On its DC-10-30s to Hong Kong and 747s to Tokyo, this carrier offers business-class sections. The top award in United's frequent flyer program is a free Royal Viking cruise for two plus economy round-trip flights to the embarkation point.

USAir (736-3200)–This carrier's frequent flights are timed to enable the New York business traveler to leave home, conduct business in another city, and return home the same day.

ON THE TRAIN

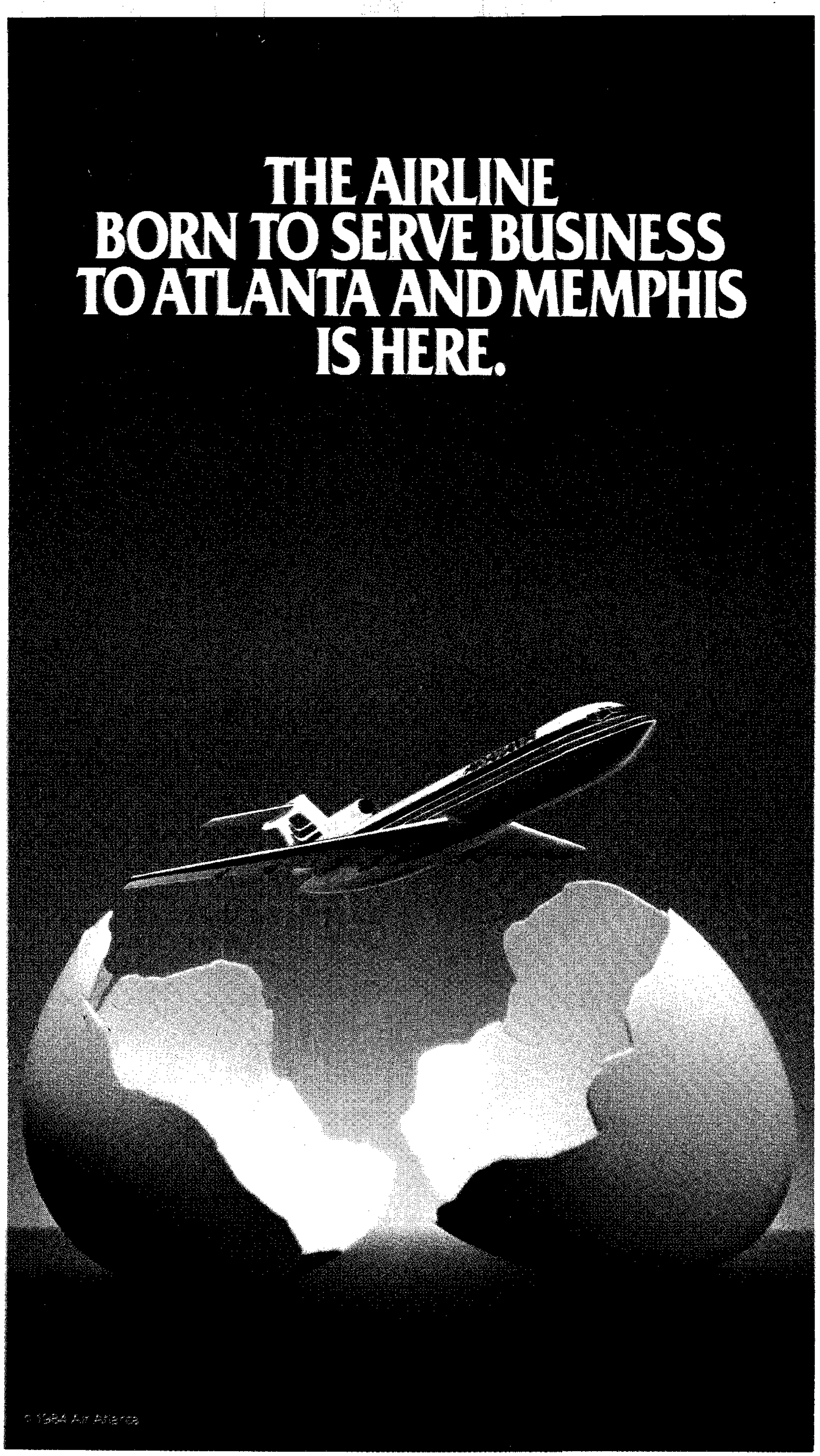
Amtrak service keeps improving. The Express Metroliners that travel between New York and Washington D.C., clock in at two hours and 49 minutes. Not surprisingly, they are known as the fastest trains in the U.S. Like all Metroliners, they have footrests, Metro Club service, and Amdinettes with booth seating. On the Empire Corridor, between New York and Albany, trains reach speeds of up to 110 mph.

RENTAL CAR UPDATE

Hertz, Budget, and National have all installed mobile telephones in luxury rental cars in Chicago; you should be seeing them in Washington, D.C., Miami, Indianapolis, Los Angeles, and New York, among other cities, later this year.

The phones are available upon request (reservations are recommended) at an additional charge of $8 to $10 daily over the local rental rate for the car.

Hertz has also introduced a Hertz Express Return, which enables #1 Club members charging their rental on most major credit cards to retrieve a receipt in a single, 90-second transaction at check-in.



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	ATLANTA (404)	**LOS ANGELES** (213)	**SAN FRANCISCO** (415)
Where to stay	**Hyatt Regency Atlanta** Huge, with atrium lobby (577-1234) **Omni International** Sci-fi, high-tech; in the Omni complex (659-0000) **Westin Peachtree Plaza** One of the world's tallest lodging places (659-1400) **Atlanta Hilton** Seven-story atrium (659-2000) **The Ritz-Carlton, Buckhead** Location good for business and shopping (237-2000) **The Ritz-Carlton, Atlanta** In the heart of financial district; opens March 12 (659-0400)	**Beverly Wilshire** Subdued, lovely (275-4284) **Beverly Hills Hotel** Hosts a high-powered clientele (276-2251) **Westwood Marquis** 256 suites (208-8765) **Westin Bonaventure** Glittering cylinders; 1,500 rooms (624-1000) **Biltmore Hotel** Grand old hotel, recently renovated (624-1011) **Hyatt Regency** Luxurious, well-equipped; downtown (683-1234)	**Four Seasons Clift** Quiet, elegant (775-4700) **Hyatt Regency** Busy, futuristic (788-1234) **Hyatt on Union Square** Modern, luxurious (398-1234) **Stanford Court** (989-3500) and **Mark Hopkins Inter-Continental** (392-3434) Last words in service, elegance; atop Nob Hill **Campton Place** Lovely, antique-filled (781-5555) **Vintage Court** Wine country environment (392-4666)
Special places for business breakfasts	**The Cafe** Comfortably elegant; at the Ritz-Carlton, Buckhead (237-2700) **Feedmill** True Southern breakfast, complete with grits (233-0134) **Harry Baron's Delicatessen Restaurant** Lox, eggs, and onions; whitefish; sable; kippered salmon (261-5288) **The Brasserie** Casual and not very expensive; in the Waverly (953-4500)	**Hernando's Hideaway** Famous for huevos rancheros and shredded corned beef hash; in the Beverly Wilshire (275-4282) **Pacific Dining Car** Eggs, sourdough toast; downtown (483-6000) **The Original Pantry** Decidedly unfancy, draws mixed crowd for just-plain-good breakfasts (972-9279)	**Buena Vista** Trenchermen's breakfasts with a bay view; communal tables (474-5044) **Sears' Fine Food** Sourdough French toast, utilitarian atmosphere (986-1160) **Doidge's** Healthy and fresh food (921-2141) **Garden Court** Straight out of the 1890s; in the Sheraton Palace Hotel (392-8600)
Classic bars and other special places for drinks	**Comedy Spot** Magician-bartender, stand-up comics (237-5653) **Good Ol' Days** Lively bar-restaurant near Peachtree Plaza (577-1132)	**Rangoon Racquet Club** Empire revisited (274-8926) **Polo Lounge** For watching the powerful wheel and deal (276-2251) **Kathy Gallagher** Packed, gossipy (271-9930)	**Carnelian Room** (At the top of the Bank of America building; 433-7500) and **One Up** (Hyatt on Union Square; 398-1234)—for views **Perry's** Wood-paneled, jammed (922-9022)
A jaunt from the city	Lanier Islands, state-run resort area with water sports; Dahlonega and environs, great sweeps of the Blue Ridge with waterfalls, Appalachian Trail	Pacific Coast Highway to Santa Barbara; Disneyland in Orange County; Catalina Island; San Diego and its world-famous zoo	Wineries and inns in the Napa Valley and Sonoma County; Gold rush country (more inns); Highway 1, south to Big Sur and north toward Mendocino
Local information source	Atlanta Convention & Visitors Bureau (521-6633)	Greater Los Angeles Visitors and Convention Bureau (488-9100)	San Francisco Convention and Visitors Bureau (974-6900); recorded events information (391-2000)

BOSTON (617)	**CHICAGO** (312)	**WASHINGTON, D.C.** (202)
The Ritz-Carlton Grande dame on the Boston hotel scene (536-5700) **Copley Plaza** Gracious and elegant (267-5300) **The Parker House** Historic, attractive (227-8600) **Hyatt Regency Cambridge** Gloriously modern (492-1234) **Hotel Meridien** Stylish; in the old Federal Reserve building (451-1900) **Westin Hotel Copley Place** Boston's newest (262-9600)	**The Ritz-Carlton** Stylish, contemporary (266-1000) **Mayfair Regent** Small, personable, elegant (787-8500) **Drake** Gold coast landmark keeping up with the times (787-2200) **Ambassador East** Grand luxe, enriched by fine renovation (787-7200) **Park Hyatt on Water Tower Square** Near best shopping (280-2222) **Tremont** (751-1900) and **Whitehall** (944-6300) Quintessential small hotels	**Mayflower Hotel** Exquisitely restored rooms for the business traveler (347-3000) **Four Seasons** Grand, near Georgetown (342-0444) **Madison** Federal-style luxury (862-1600) **The Ritz-Carlton** European, with service that doesn't stop (293-2100) **Watergate** Modern; near Kennedy Center (965-2300) **The Sheraton Carlton** Luxury landmark two blocks from the White House (638-2626)
Cafe Plaza A lovely dining room that does credit to its setting, the Copley Plaza (267-5300) **Café Fleuri** Atrium setting; in Hotel Meridien (451-1900) **The Café** Elegant and genteel; in the Ritz-Carlton (536-5700) **Seasons** Airy and viewful; overlooks Faneuil Hall marketplace; in Bostonian Hotel (523-3600)	**The Dining Room** Discreet, sophisticated; in the Ritz-Carlton (266-1000) **Ciel Bleu** Blue sky, blue water from atop the Mayfair Regent (787-8500) **La Tour** Varied, unusual menu; in the posh Park Hyatt (280-2230) **L'Escargot** Brioche French toast; upscale setting; in the Allerton (337-1717) **Lou Mitchell's** Everything is homemade (939-3111)	**Twigs** Delicate Thins—crêpes with maple butter; Washington Post crowd; in the Capital Hilton (393-1000) **Jockey Club** English country, discreet; in the Ritz-Carlton (659-8000) **Aux Beaux Champs** Silk napery, indoor garden; in Four Seasons (342-0444) **Bread Oven** Exotic coffees, breads baked before your eyes (466-4264)
Street Bar Swank, traditional, and very private; brings out the patrician in one; in the Ritz-Carlton (536-5700) **Daisy Buchanan's** Casual, cozy, tiny basement spot (247-8516)	**Pump Room** Sophisticated; in the Ambassador East (266-0360) **Pops For Champagne** Bubbly by the glass (472-1000) **Clark Street Bar & Grill** Polished wood and brass (558-8950)	**Garden Terrace** Airy and green, good bar food and piano music; in the Four Seasons (342-0444) **Carlton Bar** Posh dignity; in the Sheraton Carlton (638-2626)
Salem of witch trials fame, restored houses, pleasant walking; Marblehead, an erstwhile shipbuilding town with many pretty colonial houses	Frank Lloyd Wright architecture and Brookfield Zoo in suburban Oak Park; Marriott's Great America theme park	Georgetown; Alexandria, Virginia; Arlington National Cemetery; the C&O Canal; Mount Vernon, 15 miles south
Visitor Information Line (267-6446)	Chicago Convention and Tourism Bureau (225-5000); Visitor Eventline (225-2323)	Washington, D.C. Convention and Visitors Association (789-7000)

HOTELS: THE HOME —AND OFFICE— AWAY FROM HOME

Hotel chains value the patronage of their business guests and are catering to them by providing fast check-in and -out that delivers a copy of the bill instantly, one-day valet service, guaranteed reservations, fitness facilities, dependable phone message centers, and rooms equipped with work desks that come with telephones. Other trends that are being seen in the industry.

Business services in hotels: When you conduct business away from the office, you immediately become aware how much you depend on the support services it provides. Increasing numbers of hotels catering to business travelers are providing business service centers that make efficient stand-ins.

The Park Lane in New York provides a full range of business services that include secretarial support, access to telex and photocopying machines, interpreters, and messengers. The concierge can arrange for stenographers and typewriters.

Sixteen Hyatt hotels have boardrooms that can accommodate up to twelve. At the Hyatt Regency Fort Worth, the fifteenth-floor ballroom was turned into a business-traveler's section with private meeting rooms, three small dining areas, and five bedroom suites —all well removed from the rest of the hotel.

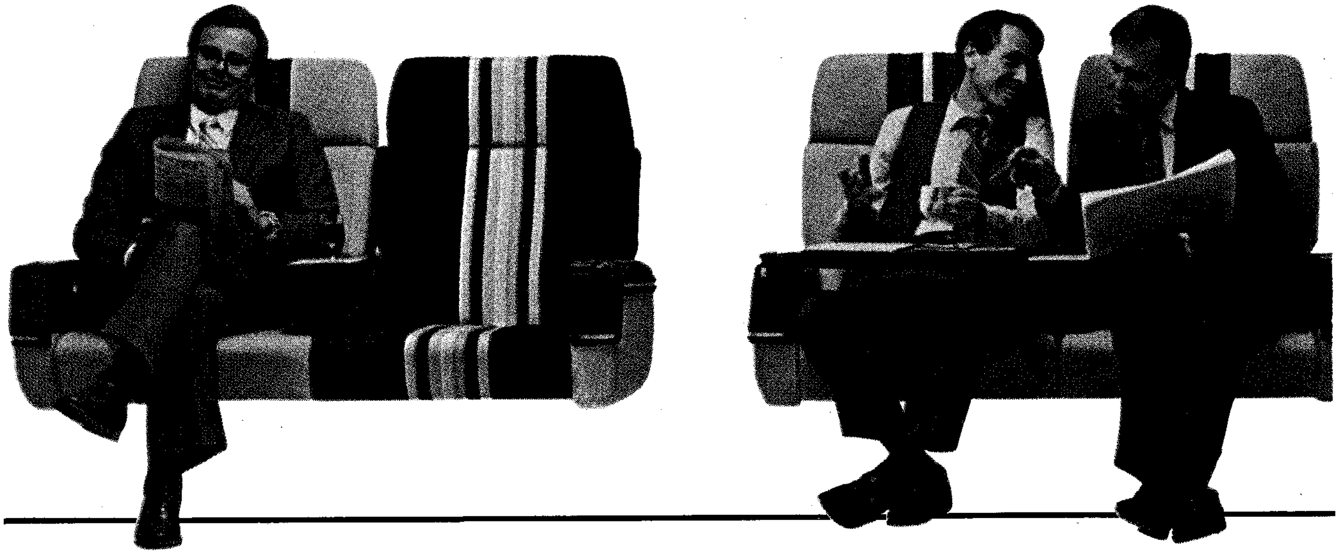
At Houston's posh Remington, the Boardroom is elegant and subtly lit. It is equipped with the latest in audio-visual facilities, a research library, and a secretarial suite. The facilities for teleconferencing, producing closed-circuit television broadcasts, and sending telexes or facsimiles are all there. The audio-visual package includes a 100-inch projection screen for slide, film, and television viewing. Secretarial services, with multilingual dictaphone and translation capabilities, are available upon request.

Electronics in hotels: The more travelers come to depend upon computers in their daily lives, the more they will be traveling with their portable computers. A state-of-the-art telecommunications system at two Meridien hotels slated to open this fall in New Orleans and Newport Beach will enable business guests to go on line with computers using their room telephones.

But that's not the only way technology is making itself felt in the world's hotels. At Hotel Parker Meridien in New York, there's a new computerized security system, Cardgard. It utilizes small plastic cards and an electronic sensing device outside each guest room door. Trusthouse Forte's flagship hotel, London's Grosvenor House, has an electronic security system that uses coded keys. Unauthorized entry triggers an alarm.

At the Sheraton Carlton Hotel in Washington, D.C., the computerized in-house reservation system maintains guest histories, keeping on file information such as room preference

TWA's 3 PAIR BEATS PAN AM



and credit card number for quick check-out.

Videoconferencing: Video viewing across the miles will never replace a handshake, but increasing numbers of hotels are offering teleconferencing facilities, and an increasing number of businesses are finding it a viable means of avoiding travel cost, the third fastest-rising corporate expense today, according to James W. Woodward, president of Official Airline Guides.

Last January, for instance, the London and New York Inter-Continental hotels opened new videoconferencing facilities that permit a variety of types of meetings in which parties on each side of the Atlantic can actually talk to each other.

Holiday Inn's videoconferencing system, HI-NET, the largest privately owned satellite network in the continental United States, transmits a closed-circuit, satellite-delivered television broadcast to groups at 334 widely dispersed Holiday Inn hotel locations. The number is expected to increase to 1,300 by the end of 1984.

Hilton International has its Hilton Communications Network, Hyatt its Regency Network. An increasing number of Westin hotels have teleconferencing facilities. Loews is wiring every one of its new hotels for teleconferences.

For women on the move: According to a spokesman for Hyatt Hotels, women account for 30 percent of all business travelers, up five percent from 1980. It's not surprising that hotels are querying women about what they want and need—and listening to their replies.

Women are particularly concerned about the attitude of the personnel who serve them. Said one to a Westin interviewer: "Do not be over-solicitious because I'm a woman, but do not ignore me because I'm a woman—treat me as a business person." In an attempt to do just that, Ramada Inns is requiring employee-awareness training of its staff as part of a Traveling Woman Program.

Hyatt International's research registered recommendations from simple requests like full-powered electrical outlets in both currents at bathroom mirrors to full-length, three-sided, well-lit mirrors. Many hotels now provide skirt hangers, extra closet space, and additional bathroom lighting in the rooms of women travelers. As a service for its women clients, The American Stanhope keeps a masseuse on staff.

The Cunard Hotel Bristol in London has an entire floor designed for executive women, with bathrobes, hair dryers, a special valet service, and a wide range of business services. The Holiday Inn-Inner Harbor, in Baltimore, has one women-only floor with security guards on duty at all times. At the Sheraton Washington, among other hotels, escorts into the parking garage are available on request.

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TWA'S INTERNATIONAL
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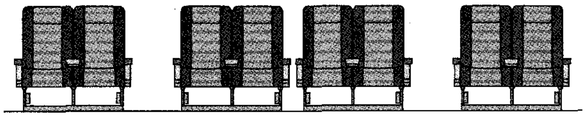

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Fitness: The frequent travelers surveyed as part of the recently released MasterCard International Frequent Business Traveler Study rated sports and recreation facilities as one of the most important considerations in their choice of a hotel. To meet this need, some 30 Sheraton properties have printed jogging maps and 23 have tracks on-premise. Hyatt offers a *Spirit of Sports* directory that lists sports facilities in or near its hotels. Best Western has published *Walking Worldwide with Best Western.* And Holiday Inns publishes a *Sports Hotels* directory that lists establishments with Holidome indoor recreation centers, tennis, golf, or running facilities.

In some establishments, even the food and beverage operations have taken up the fitness banner. For example, Fairmont Hotels are offering a special reduced-fat, reduced-cholesterol, and no-additional-salt Fitness Menu designed in accordance with American Heart Association guidelines. New York's Hotel Parker Meridien offers business guests who breakfast at Le Restaurant Maurice a nouvelle cuisine menu. And in Canada's Toronto Hilton Harbour Castle, the hotel's health club director designs fitness programs with meeting planners—to incorporate fitness testing and evaluation, water sports, and calisthenics into the business agenda.

No smoking: All Four Seasons and Hyatt Hotels, all Radisson properties, and a number of Hilton International and Best Western properties have non-smoking rooms. Like many services hotels offer to travelers, these rooms for non-smokers are seldom advertised and often a guest is obliged to ask.

Frequent flyers, frequent guests: Many hotels are participating in airline frequent flyer programs. For instance, Inter-Continental Hotel guests may accrue mileage credits towards awards for Pan Am's WorldPass and American Airlines' AADvantage program.

At the same time, a sizeable number of hotels offer corporate rates to concerns that guarantee some minimum number of room nights annually. Programs like Westin Hotels'

Westin Preferred offer participating firms discounts on retail rates. The services provided to those in Hyatt's Gold Passport program, available to guests guaranteeing eight separate reservations a year, include not only special rates but also pre-registration, special check-in, accommodation upgrades, no-wait check-out, and check-cashing privileges.

In some instances, these corporate-rate programs begin to resemble the airlines' frequent flyer programs. Gold Passport holders are given a weekend's lodging after eight stays, for example, and an upgrade to a suite after four stays. Holiday Inns' Priority Club travelers accrue points with each guaranteed reservation they make in any Holiday Inn hotel worldwide; the top award is a week's vacation for two, including coach airfare and lodging at any participating Holiday Inn worldwide.

WEEKENDS ON THE ROAD

Weekends offer the business traveler the perfect opportunity to get acquainted with the region. First-time visitors can stay in town and see the sights. Veteran visitors might want to venture into the countryside, where it's usually possible to get a feel for the local culture in a way that is impossible in a city.

Packages: Special weekend packages have proliferated as hotels which are full of hard-working business people during the week attempt to fill up on Saturdays and Sundays. The lowered room rates and advantageous packages offer some compelling arguments for mixing business with pleasure. For instance, a business traveler staying at the Mayflower Hotel in Washington, D.C., could take advantage of its recently introduced Washington Weekend, a three-day/two-night package available Friday through Sunday at $65 per person, per night, double occupancy (two-night minimum).

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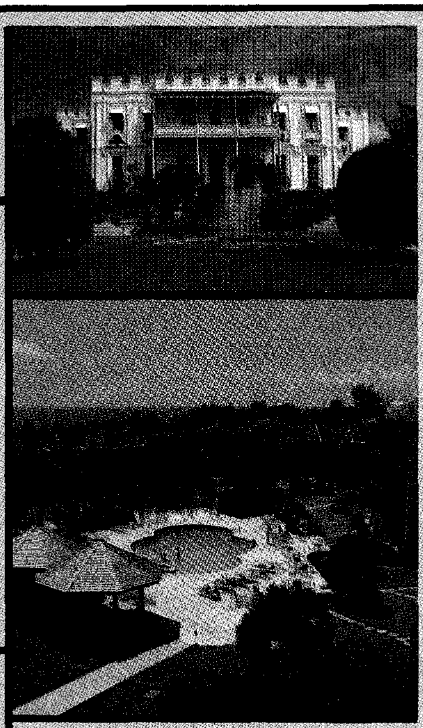

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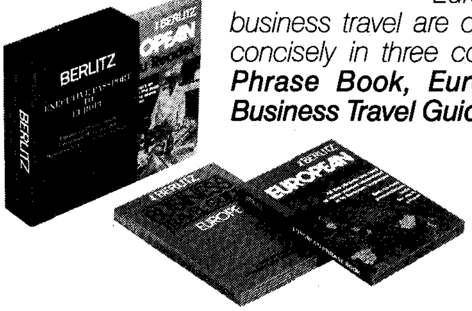

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DESTINATIONS ABROAD

Among the frequent business travelers surveyed as part of MasterCard International's Frequent Business Traveler Study, some 61 percent travel to at least one unfamiliar domestic city on business—and 19 percent visit at least ten unfamiliar cities in the course of a year. Some of them are bound to be distant destinations. To aid the business traveler journeying far from home, selected travel publications are recommended. What follows is a brief orientation to thirteen cities, together with holidays for the balance of 1984—dates a busy business traveler wants to avoid.

Maps and Guidebooks: You can get almost anything you need on towns and countries from here to Timbuktu from the Forsyth Travel Library, P.O. Box 2975, Shawnee Mission, KS 66201 (913-384-0496). For more detailed hotel information and for restaurant advice in Europe, see the reliable *Michelin 22 Cities/ Villes Europe* (about $12.95; Michelin). Especially helpful to the business traveler is the new *Berlitz Executive Passport to Europe* ($13.95; Macmillan Publishing Company. Available at bookstores, or from Macmillan Publishing Company, Order Department, Riverside, NJ 08075). It's a boxed set of Berlitz's *European Phrase Book, Business Travel Guide Europe* and *European Menu Reader.*

Paris: Everything you ever dreamed about Paris is true. The sense of style that its residents bring to their smallest endeavor, the splendid food and wines, the elegant buildings, the broad boulevards, and the lacy greenness of the trees alongside them are all a part of it.

Great homes-away-from-home: Bristol, Crillon, George V, Meurice, Plaza-Athénée, Ritz—all elegant, traditional, and very service-oriented; the modern Paris Hilton, Hotel Meridien Paris, and Paris Sheraton. • **A jaunt from the city:** Versailles, Chartres, Lyons (by the speedy TGV trains). • **Current:** 220V AC 50Hz; plugs with two round pins. • **1984 holidays:** April 23, May 1, 8, and 31, June 11, July 14, August 15, November 1 and 11, December 25.

London: At once stately and familiar, grand and cozy, green and gray, London is all the more charming for being a place where you don't have to be bilingual to understand the local patois. From the Thames to Big Ben, Fleet Street to the City, Hyde Park to Kew Gardens and Westminster Cathedral, it also has its own unique style.

Great homes-away-from-home: The formal Connaught, the stately Claridge's, the Arab-owned Dorchester, the Hilton International London, the Grosvenor House. • **A jaunt from the city:** Greenwich, Windsor Castle, Hampton Court Palace, Hampstead Heath (for Kenwood House), Cambridge, Oxford, Brighton. • **Current:** 220/240V AC 50Hz; plugs with three flat pins. • **1984 holidays:** April 20 and 23, May 7 and 28, August 27, December 25–26.

Dublin: There is something friendly and small-town about this city of formal squares and elegant Georgian doorways, with its lively theaters, convivial pubs, and creamy, free-flowing Guinness. Set on Dublin Bay and north of the emerald Wicklow Mountains, it can be a very pleasant place indeed.

Great homes-away-from-home: Berkeley Court, Bloom's, Burlington, Jury's, Shelbourne. • **A jaunt from the city:** Remains of the Glendalough Monastery; Howth, Trim, Wicklow. • **Current:** 220V AC 50Hz; plugs with three flat pins. • **1984 holidays:** March 17, April 20 and 23, June 4, August 6, October 29, December 25–26.

Milan: Commerce and finance have been a driving force in this former capital of Rome's Western Empire for centuries. A transportation center in its early days, Milan became an influential trading city in medieval times, and, into the twentieth century, has remained not only the focus of the nation's business activity but one of the most vital business cities in the world.

Great homes-away-from-home: Principe e Savoia Hotel, deluxe, antiques; Palace Hotel; Milano Hilton; classically elegant Excelsior Hotel Gallia Meridien. • **Current:** 110-220V AC 50 Hz; plugs with two round pins. • **1984 holidays:** April 23 and 25, May 1, August 15, November 1, December 8 and 25–26.

Zurich: With its lake full of plump ducks, its narrow and occasionally hilly streets lined with 300- and 400-year-old guild houses handsomely converted to commercial use, and its beautifully preserved medieval churches, Zurich looks snug, bourgeois, well-fed and well-groomed—in short, every bit the wealthy city that its social stability and fame as a banking center have made it.

Great homes-away-from-home: Baur au Lac, set in a lakeview park; the sumptuous Dolder Grand; Savoy Hotel Baur en Ville, centrally located, comfortable but not elaborate; the lake's-edge Eden au Lac. • **Current:** 220V AC 50 Hz; plugs with two or three round pins. • **1984 holidays:** April 20 and 23, May 31, June 11, December 25–26.

Brussels: Headquarters for NATO and the Common Market, as well as the capital of Belgium, Brussels has its sleek high-rises and wide boulevards tangled with overpasses and underpasses on the one hand—and some of Europe's loveliest medieval structures, best food, and most interesting art on the other.

Great homes-away-from-home: Amigo, Royal Windsor, Brussels Hilton, Brussels Sheraton, Hyatt Regency. • **A jaunt from the city:** Charming, medieval Bruges. • **Current:** 220V AC 50Hz; plugs with two round pins. • **1984 holidays:** April 23, May 1 and 31, June 11, July 21, August 15, November 1, 11, and 15, December 25–26.

Frankfurt: This city on the Main River, Goethe's birthplace, has been an important center for commerce, transportation, and finance since its beginnings more than a millennium ago. The Rothschilds started out here in the eighteenth century. Many of the handsome old buildings of that day, destroyed during WWII, have been replaced by steel-and-glass skyscrapers. But the carefully restored landmarks that remain, the attractive tree-studded pedestrian areas, and the mild-mannered river that laps at the city's parklands add an ineffable charm.

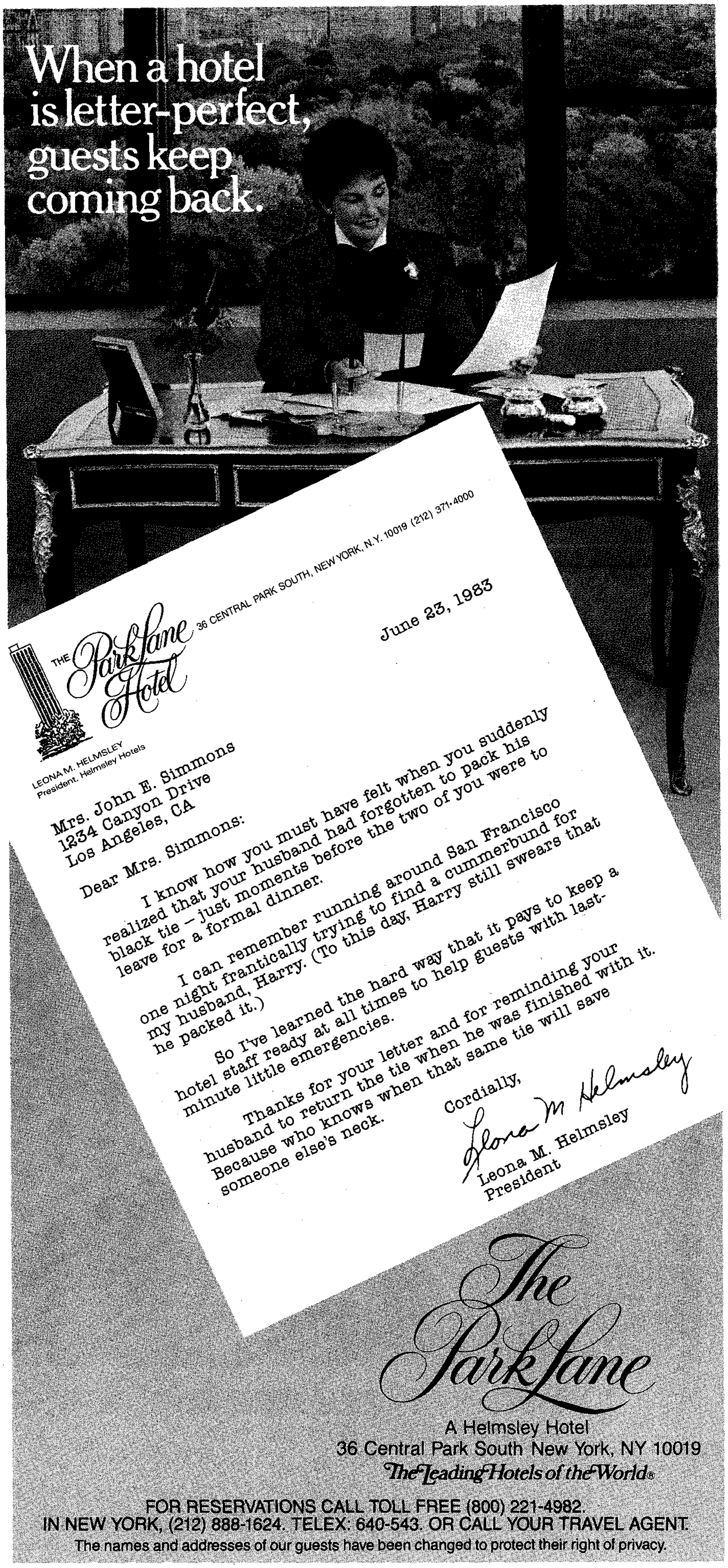
Great homes-away-from-home: Steigenberger Hotel Frankfurter Hof, grand, refurbished; Frankfurt Inter-Continental, large, American; Canadian Pacific Plaza, among the city's newest, near the fairgrounds. • **A jaunt from the city:** Heidelberg. • **Current:** 220V AC 50Hz; plugs with two round pins. • **1984 holidays:** April 20 and 23, May 1 and 31, June 11, 17, and 21, November 21, December 25–26.

Amsterdam: The Netherlands' capital and largest city, Amsterdam developed its distinctive character in the sixteenth century, when commerce and the arts flourished as never before. But unlike many other areas, where prosperity brought imposing, even outsized, monuments, this is a city on a human scale that charms with its elegant old canal houses, its gables and spires, its narrow streets, and its handsome canals.

Great homes-away-from-home: The Americain, an old hotel with vast character; the Grand Hotel Krasnapolsky, an institution; the Pulitzer, an historic canal house; the ultramodern Okura and Hilton; the Sonesta, incorporating some handsome old seventeenth-century houses; the Apollo, with fine sports facilities. • **Current:** 220V AC 50 Hz; plugs with two round pins. • **1984 holidays:** April 20, 23, and 30, May 5 and 31, June 11, December 5 (half-day) and 25–26.

Tel Aviv: Surrounded by thousands of acres of citrus groves that perfume the air in spring, this youngster among cities, bristling with apartment blocks, owes its sophistication and relative Westernization to its prominence as a commercial, banking, and entertainment center.

Great homes-away-from-home: Tel Aviv Hilton, Tel Aviv Sheraton, Dan.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June 23, 1983

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Cordially,

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Buenos Aires: The second largest city in the southern hemisphere, B.A., as the local English speakers call it, has broad boulevards, lush parks, elaborately ornamented gray buildings, and an atmosphere as haunting as that of Paris. Each neighborhood has its distinctive style; San Telmo has tango parlors, the Barrio Norte its corpulent women whiling away their afternoons eating pastries at stylish cafés. Nightlife is lively and late.

Great homes-away-from-home: The venerable Claridge, Hotel Plaza Inter-Continental opposite the Plaza San Martín, the busy Sheraton. • **Current:** 220V AC 50Hz; plugs with two round pins or, occasionally, three flat pins. • **1984 holidays:** April 2, May 1 and 25, June 20, July 9, August 17, October 12, December 8, 24, and 25. January and February are the big vacation months.

Rio de Janeiro: Like patches of sunlight coming through broken clouds, Rio splashes across the mountains and the sea that crowd it. It is big, beautiful, bustling, glamorous, giddy, and energizing. For style, downtown takes second place to beach communities like Copacabana, Ipanema, Leblon, Gavea, and Barra de Tijuca. Soccer is the national mania, and Carnival *the* local celebration.

Great homes-away-from-home: The contemporary Inter-Continental and the dramatically situated Rio Sheraton, in Gavea; the Rio Palace, between the Copacabana and Ipanema beaches; stylish Hotel Meridien Copacabana; Marina Rio, subdued (at least for Rio), at Leblon. • **Current:** 110V AC 60Hz. • **1984 holidays:** March 5–7, April 20, May 1, June 21, September 7, November 1, 2, and 15, December 24, 25 and 31.

Tokyo: Thriving on the east coast of Honshu Island, Tokyo is affluent and bustling in a way that makes New York at rush hour look tranquil, yet at the same time it's uniquely Asian. The huge stone walls of the Imperial

Palace and its East Garden, the traditional Kabuki theater, Noh drama and Bunraku (puppet theater), and the seemingly hundreds of neon signs that illuminate the nighttime Ginza area are just a few of the features on busy Tokyo's Oriental face.

Great homes-away-from-home: The modern Hilton, Palace, and Imperial; New Otani, with its centuries-old Japanese garden; Hotel Pacific Meridien, in the historic Takanawa area; Akasaka Prince, for abundant business facilities. • **A jaunt from the city:** Nikko National Park, Mount Fuji, Kyoto (requires at least two days), countryside beyond Chiba for rural old-Japan shrines-and-coastline scenery. • **Current:** 100V AC 50Hz. • **1984 holidays:** March 20, April 29, May 3 and 5, September 15 and 24, October 10, November 3 and 23.

Hong Kong: Coming to Hong Kong, it suddenly becomes clear how New York must strike an outsider. On both sides of sweeping Hong Kong harbor, the pace seems frenetic, the people rushing around madly, elbowing each other all the way. The city seems relentlessly commercial. It is crowded and teeming—with shops, with people buying, bargaining, and selling. But beyond the glossy Western façade, there is the charm of watching toothless Hakka ladies in their broad-brimmed hats haggle over fowl in a cage at a New Territories market, or of seeing young fathers, their peach-cheeked children perched on their shoulders, striding through the flower markets that sprout around the city.

Great homes-away-from-home: The outrageously luxurious but totally understated Peninsula; the Hotel Regal Meridien, Hyatt Regency Hong Kong, Sheraton Hong Kong (Kowloon); the Mandarin, Excelsior, Furama Inter-Continental, and Hilton (Hong Kong side). • **A jaunt from the city:** Outer Islands of the New Territories—crowded Ping Chau or Cheung Chau; rural Lantau Island; Macau; mainland China. • **Current:** 220V AC 50 Hz. • **1984 holidays:** April 4, 20–23, June 4, 9–11, August 25 and 27, September 11, October 3, December 25-26.

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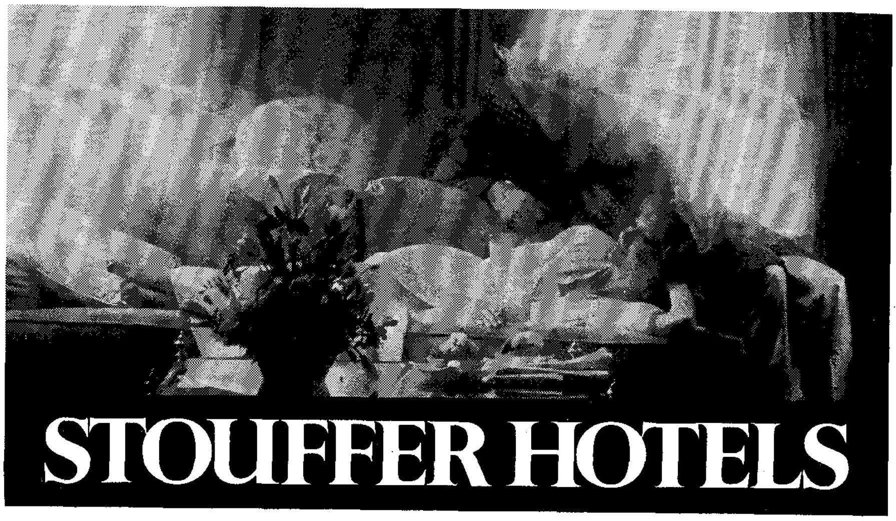

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Dance/Tobi Tobias

HARLEM ON MY MIND

"...Dance Theatre of Harlem has some promising male dancers; the Nikolais and Louis troupes each have a good new work..."

ONCE A BALLET COMPANY HAS BEEN around for a couple of decades, its reigning ballerinas and premier danseurs are recognized as the natural successors to the great stars who preceded them. One can also identify the avid, gifted soloists who will eventually edge out the troupe's current principals. The fifteen-year-old **Dance Theatre of Harlem,** which recently had a brief engagement at Brooklyn College, is too young to enjoy the luxury of such an inevitable succession. Each dancer who emerges as something special is a little miracle.

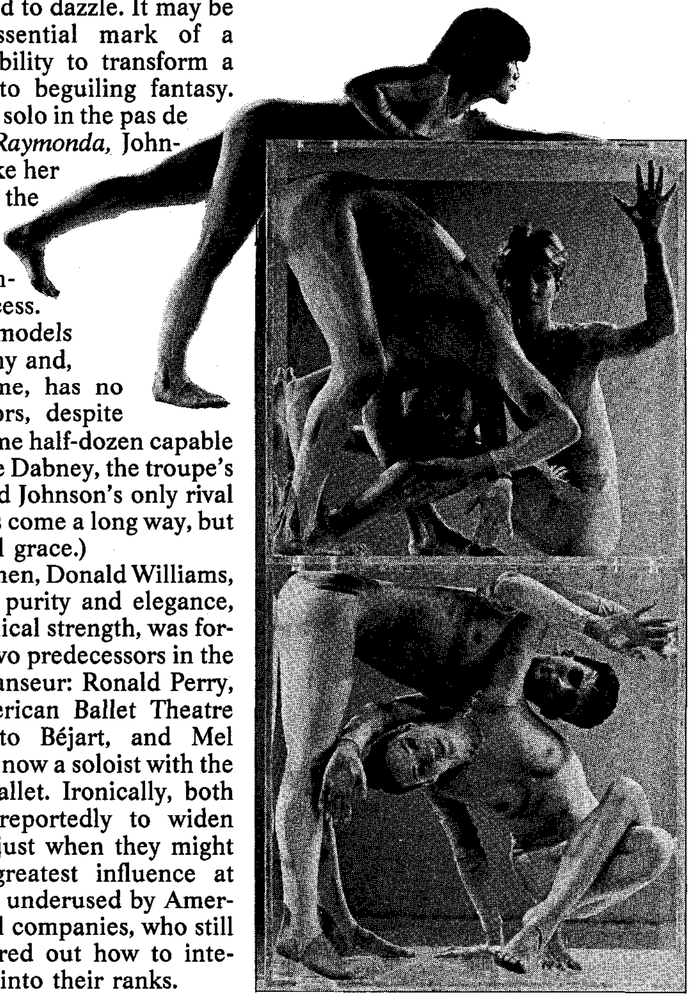
At present the company has only one ballerina, Virginia Johnson; she has been with the group since its inception. A willowy, gentle dancer, ideally meant for lyrical roles, Johnson has perforce extended her range; she has learned to act and she has learned to dazzle. It may be said that the essential mark of a ballerina is the ability to transform a series of steps into beguiling fantasy. This season, in her solo in the pas de dix from Petipa's *Raymonda,* Johnson seemed to make her audience privy to the private daydream of a tender-spirited yet infinitely regal princess.

She has had no models within the company and, which is worrisome, has no apparent successors, despite the presence of some half-dozen capable soloists. (Stephanie Dabney, the troupe's technical whiz, and Johnson's only rival for supremacy, has come a long way, but still lacks personal grace.)

The best of the men, Donald Williams, a dancer of great purity and elegance, and growing technical strength, was fortunate in having two predecessors in the role of premier danseur: Ronald Perry, who left for American Ballet Theatre and transferred to Béjart, and Mel Tomlinson, who is now a soloist with the New York City Ballet. Ironically, both men decamped, reportedly to widen their experience, just when they might have had their greatest influence at D.T.H., only to be underused by America's chief classical companies, who still haven't quite figured out how to integrate a black star into their ranks.

But there is at least the beginning of a line of premier danseurs at D.T.H., and this is perhaps the chief reason a number of very promising young men are emerging from the ensemble. The most visible at the moment is Carld Jonassaint—beautifully built, sensuous in modern roles, neat and airy in classical work. He's in *Raymonda,* backing up Williams and, I hope, learning from observing him that a classical cavalier is both prince and poet.

Repertory is still a problem with D.T.H., as it is nearly everywhere. The ostensible centerpiece of the program I saw was the recently acquired *Songs of Mahler,* by Michael Smuin, who directs the San Francisco Ballet. It is a flimsy suite of dances, mostly for duos and trios, where much maundering is spiced with cabaret-style plunges and catches. A few of the dancers—among them, Melanie Person in the "Burning Knife" number and Eddie J. Shellman as a doomed soldier leaving his sweetheart—enhanced the vapid choreography with some emotional resonance of their own; the rest, docile and gracious, seemed unaware that anything was lacking.



Box core: *Nikolais's* Persons and Structures.

ALTHOUGH I'M NOT A BIG ADMIRER OF dances by **Murray Louis** and **Alwin Nikolais,** I enjoyed one piece from each in the recent City Center seasons with their respective companies. The two are old associates, but Louis has long since departed from his mentor's imagist aesthetic to develop his own concern with movement. Nikolais's *Persons and Structures,* to Varèse's *Poème Electronique,* though, shows that there's still a lot of power in the picture.

His ten dancers, wearing nothing but transparent, shimmering skins of stretch cloth and dance belts that obliterate their genitals, tangle and run in oceans of dark space, or clamber in and out of a stacked pair of clear plastic boxes. It was hard to fathom if they were the beings of a primordial past or—in their futuristic wombs—new life evolving after the ultimate catastrophe. The very ambiguity was potent, and I can't get the look of them out of my mind.

The best work on the Louis programs was not the much publicized collaboration with the Dave Brubeck Quartet, where the choreography failed to match the energy and distinctiveness of the music, but a solo for Louis, called *Frail Demons.* Here, without once resorting to the literalness of mime, Louis becomes a strange, sad figure, fussy and reclusive, perhaps even a little mad, but always in control, dreaming now and then—of glory.

The choreography, cleverly tailored for the skills and limitations of a dancer in his late fifties, is based on a simple walk that varies in speed and contour, and a few eloquent postures; it leaves the bravura work to the arms and hands. Performing it, Louis is entirely absorbing. Like many great mature dancers, he has become almost sexless, something not even specifically human, simply a creature who moves and, moving, draws us inexorably into the realm of its imagination. ■

Photograph by Johan Elbers.

BEST BETS

The best of all possible things to buy, see, and do in this best of all possible cities.

By Nancy McKeon and Corky Pollan

The Chosen View

Our videocassette recorders can bring us higher culture as well as *Soylent Green.* Thanks to Elia Katz, of Authors on Videotape, we recently watched, entranced, as Bruce Jay Friedman gave a rumpled reading of the funny but affecting "Black Angels," and then listened to John Irving read what he had initially wanted the first chapters of *Garp* and *Hotel New Hampshire* to be. Joyce Carol and Isaac Bashevis (Oates and Singer, to be sure) are on tape, too, and eventually there will be others, each at $195 (some Video Shack stores rent them). Possibly better suited to the medium are Merce Cunningham's half-hour dances (*Locale, Fractions I, Channels/Inserts*), each $64. Dance lovers can see them live this season, then have them forever on tape.

AUTHORS ON VIDEOTAPE / *1619 Broadway, at 49th Street/Tenth floor/265-7600*

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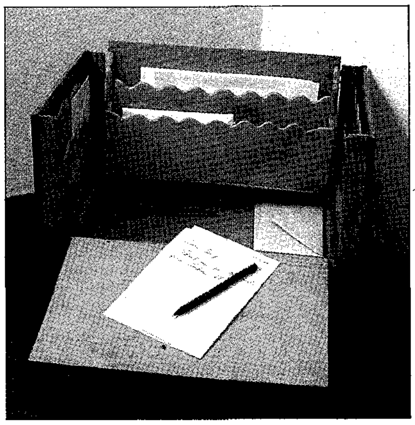

The sun may have set on the British empire, but it seems as though it will be several lifetimes before total dark descends on all the stuff the imperialists trundled from the Gujarat peninsula to the Punjab (or, for that matter, from Mombasa to Malindi). The furnishings in their temporary households suited the circumstances. Even clothing and linen closets were portable, in the form of heavy, brass-bound trunks that added storage to colonial rooms. Desks opened up to constitute entire portable offices, almost rooms within rooms. Then came word for the district commissioner to decamp for another humid outpost, and with a minimum of bother (albeit with a lot of heavy lifting by domestic help), trunks would be packed and desks knocked down into self-contained units. From Cairo to Cape Town and points east, the most interesting colonial furnishings were Anglo-Indian, executed with all the fuss and fillips that the subcontinent could muster. A midtown furniture importer in mundane old Manhattan traveled through northern India last year and has put together a marvelously varied assemblage of these nineteenth-century wonders—intricately fitted desks ($6,000 to $10,000), chests and trunks ($800 to $3,000), folding chairs fit for a maharaja ($1,000 to $2,500), even one carved-and-turned freestanding swing ($16,000). Oh, the price of imperialism.

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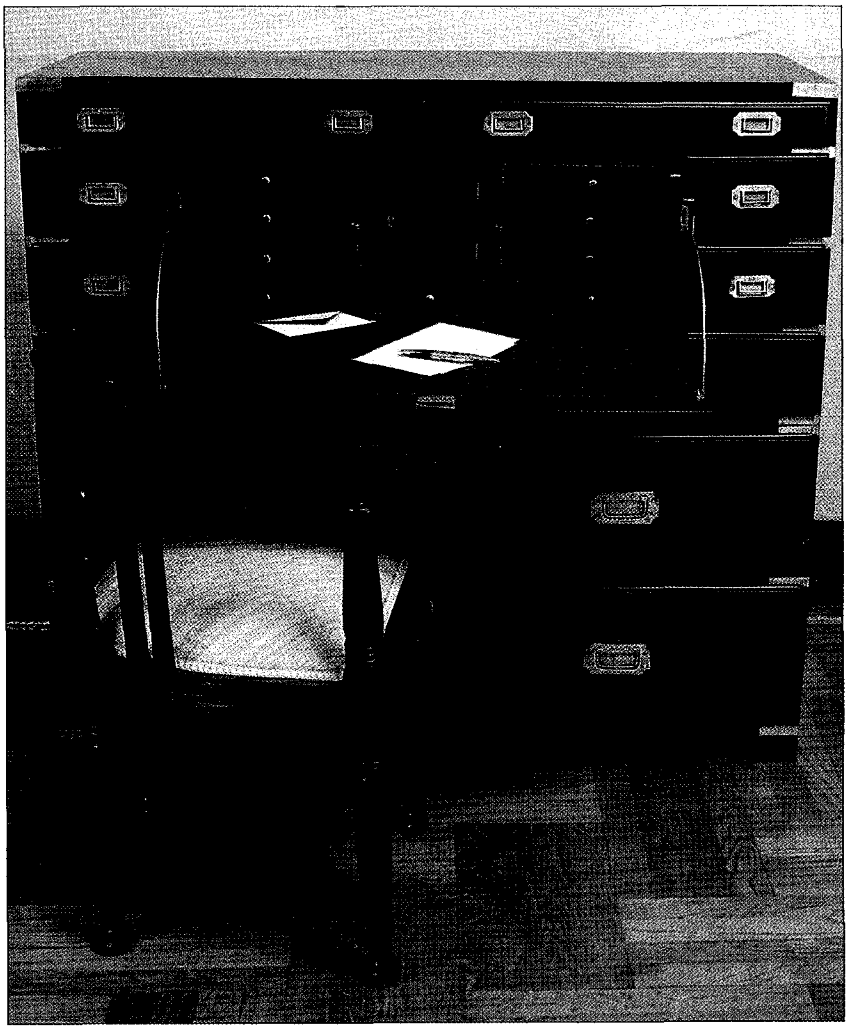

Photographs: top and bottom, Ricardo Salas; left, James Hamilton.

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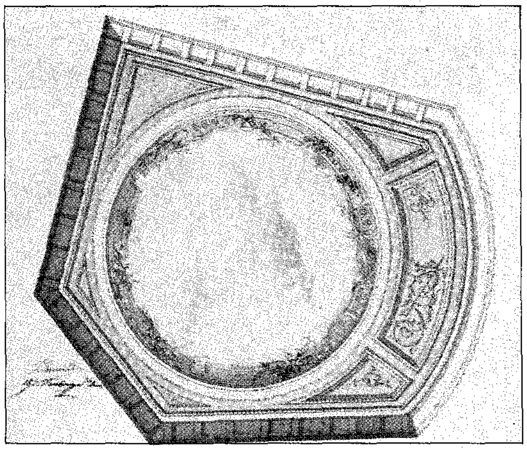
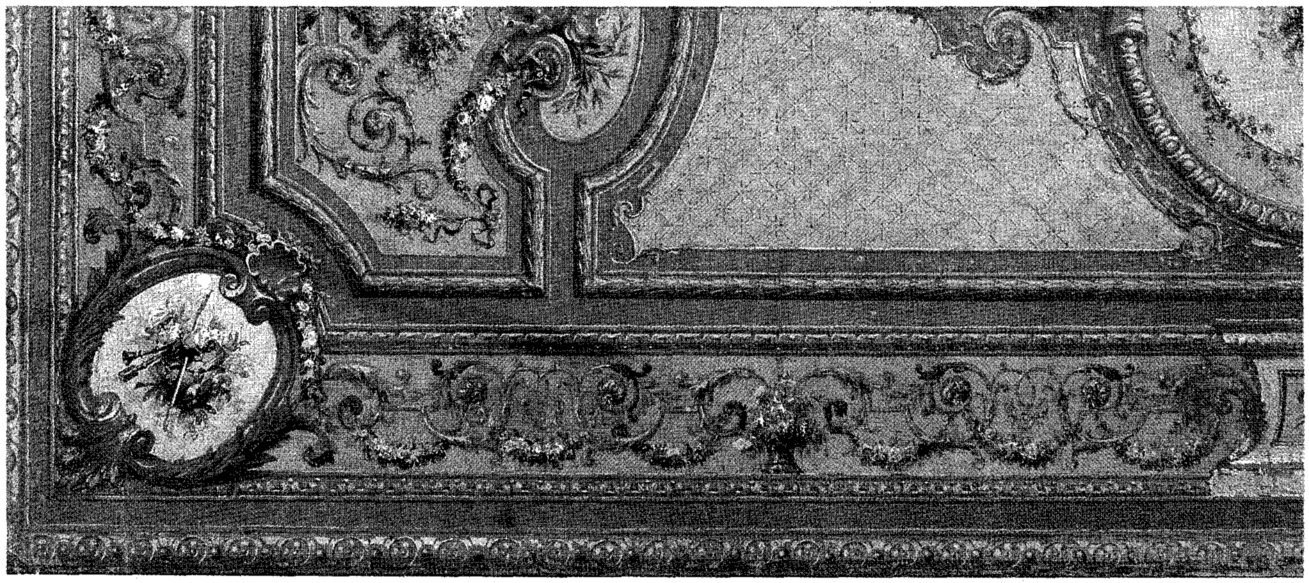
EARLY HALLOWEEN */180 Ninth Avenue, at 21st Street/691-2933*

Ceilings ... Nothing More Than Ceilings

In Victorian England, they had a way with walls, papering them in a rich profusion of pattern—to add to the patterning that was already on the floors, furniture, and windows. Ceilings were simple: a decorated running border, or perhaps a touch of gilt. It was the French who added exquisitely detailed ceilings. To demonstrate ceiling projects to prospective clients, French design firms such as the famous Turin et Fils executed architectural renderings. Drawn in pen and ink on paper, painted in watercolors or gouache, they depicted proposed ceilings for ballrooms, dining rooms, and libraries in the most important homes in Napoleon III's France. Christian Duvernois, director of the Façade Gallery, has put together a collection of these rare nineteenth-century drawings ($450 to $1,450, framed), and surely the delicacy of their detail and lushness of color will lend a crowning touch to our modern, more austere interiors.

FACADE GALLERY */741 Madison Avenue, near 64th Street/Third floor/744-4997*





Photograph, top: James Wojcik.

Music/Peter G. Davis

IN TRIBUTE

"...Paul Jacobs should have been a 'famous' pianist, but he paid a price for his devotion to new and difficult music..."

Crowd scene: *Onstage at Symphony Space, the artists who appeared in the concert honoring the late Paul Jacobs.*

MANY MORE FRIENDS OF PIANIST **Paul Jacobs** might have wished to perform music in his memory at Symphony Space last weekend, but the concert—which ran until well after midnight—could only practically accommodate 32 musicians. Many more people also wanted to be present, but a crowd had to be turned away at the door, since the hall was already filled to capacity. Jacobs, who died last September at the age of 53 after a long and terrible battle with AIDS, was revered and respected by everyone who heard him play. He should have been a "famous" pianist, because he had it all—more technique, intelligence, passion, culture, artistic dedication and responsibility than many celebrity pianists. I imagine the entire audience at Symphony Space was painfully aware that Jacobs had been cheated of the important career rightfully due him. This concert worthily honored his memory, but it was also a rebuke.

Our musical priorities today are misaligned, but Jacobs always knew precisely where his allegiance lay. He never budged in his championship of the new and most difficult piano music, which he played impeccably, and he paid a price for that devotion. I think it was coincidental, but very appropriate, that the few spoken remarks during the course of the evening came from three composers: Elliott Carter, Ned Rorem, and William Bolcom. After all, any healthy musical society should put its composers first, and Jacobs's extraordinary re-creative gifts brilliantly served the music of his time. Who had a better right or obligation to pay Paul Jacobs tribute than these three men? In an age when the creator has been forgotten and the performer has become a cult figure, Jacobs's commitment to the composer's vision rather than to self-promotion must have rankled many consciences and alienated the classical-music industry's power brokers. Critics, who presumably make or break musicians at the stroke of a pen, proved to be of little use to Jacobs. He made over a dozen records that invariably received glowing reviews and awards, but even those accolades never led to the concert career he always wanted and so richly deserved.

At least we do have the discs. Nearly all of them owe their existence to Teresa Sterne, who recognized the necessity of preserving Jacobs's performances when she was director of Nonesuch Records. I will always turn to these wonderful documents in order to learn more about Schoenberg, Stravinsky, Carter, and Busoni. But perhaps the most precious part of this too small legacy is devoted to Debussy: the complete preludes, etudes, *Estampes*, and *Images*. "Incandescent" is not too strong a word to describe such prismatic beauty, sinuous strength, and poetic perception. Rorem once wrote about these priceless records, and he understood their importance exactly: "When Paul Jacobs plays Debussy his own identity is not immediately recognizable as it is with superstars, for he has no mannerism beyond that of his generation: no-nonsense precision. One hears Debussy, not Jacobs."

I did not know Paul Jacobs well—long years as a music reviewer at the *Times* dictated that distance should be the rule between critic and performer, and the habit continues. We did occasionally meet when asked to attend panels judging young artists. I would sometimes bump into him when leaving a Philharmonic concert (he was the orchestra's official pianist for over twenty years), and, since we lived in the same neighborhood, there were frequent accidental encounters at the local Gristede's. Jacobs, even at those impromptu moments, always had a wise, witty, or devastatingly accurate observation to make about music or a musician he had just heard—never malicious, but invariably as penetrating and to the point as those infallible fingers when they touched a keyboard.

The concert in his memory obviously does not lend itself to a conventional review, but the long evening had numerous unforgettable moments. (The entire four-hour program was taped and will

Photograph by Alon Reininger/Contact.

be broadcast on WNYC-FM on March 7 at 8 P.M. For the record, those who appeared were Louis Bagger, Bethany Beardslee, Susan Belling, Lorin Bernsohn, Virgil Blackwell, William Bolcom, Matitiahu Braun, Elliott Carter, Andrew De Masi, Martin Goldray, Gilbert Kalish, James Levine, Seymour Lipkin, Miriam Lubin, Newton Mansfield, Joan Morris, John Musto, Ursula Oppens, William Parker, the vocal ensemble Pomerium Musices, Michael Rogers, Ned Rorem, Fred Sherry, Harvey Sollberger, Teresa Sterne, Stephen Taylor, Leon Temerson, and Yehudi Wyner.)

I found it especially touching that James Levine would care enough to take a brief time out from being James Levine to play Schoenberg's Op. 19 piano pieces so beautifully. Then there was Bethany Beardslee's wrenching interpretation of Berg's four Op. 2 songs on sleep and death, a heart-stopping performance almost equaled by William Parker's astonishingly refined and atmospheric exploration of Debussy's *Le Promenoir des deux amants,* with Rorem at the piano. Carter has doubtless heard many superb versions of his Sonata for Flute, Oboe, Cello, and Harpsichord, but this one had just that extra measure of urgency, vibrance, and textural delicacy.

Joan Morris and William Bolcom were close to Jacobs during those last months of his ghastly illness, and they were rightly given the opportunity to say the final farewell. Morris's affectionate caressing of Gershwin's *Love Is Here to Stay* has never sounded quite so poignant, while the twisting melancholy of Bolcom's gentle piano rag *Graceful Ghost* could not have been a more tender laying to rest—an exquisite epitaph for a great pianist and a vital presence who meant so much to New York's musical life, and who should have meant so much more.

WHO SAYS THAT THE METROPOLITAN OPera is a cold, heartless institution? Nearly everyone these days, it seems, but for one night last week the house was heavy with sentiment, as **Leonie Rysanek** celebrated the twenty-fifth anniversary of her Met debut. Not many singers are given such gala evenings in their honor—but then, in this age of international jet-hopping superstars, not many singers are around long enough during the course of a season to be identified as Met artists who might deserve that special tribute. Rysanek is one of the few.

The evening was divided into three parts: Rysanek as Kundry in Act II of *Parsifal,* Rysanek as Sieglinde in Act I of *Die Walküre,* and Rysanek as the centerpiece of an emotional 30-minute ovation. Flowers rained on the stage, programs were shredded, and shouting crowds herded toward the stage until the overwhelmed soprano finally dived into the auditorium to bestow embraces and kisses on all sides. There have been heated Met demonstrations in the past, but I cannot remember anything ever equaling this spontaneous eruption. But who else nowadays generates so much theatrical intensity, gives of herself so generously, takes such dangerous risks, and still makes such a glorious sound with so exciting a voice? Very few personalities this big are left in the world of opera; with audiences obviously starved for them, Rysanek is manna in the desert.

The two acts of Wagner were done in concert form, but that hardly prevented Rysanek from extracting every ounce of drama from her roles. Even without sets and costumes (almost a blessing, considering the current trends in Wagner production), she transformed Sieglinde from a repressed, unloved wife into an ecstatic volcano of passion, and explored every sensuous nuance of Kundry's tortured seduction of Parsifal. Peter Hofmann was her accommodating partner in both operas, and James Levine conducted admirably; but Rysanek commanded the stage. ■

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A DISH OUT OF WATER

"...It's been a long time since we've had a good boy-meets-fish story, and *Splash* is a fairly irresistible one..."

DARYL HANNAH, THE GOLDEN, BROAD-shouldered young actress who played the hyperactive clone in *Blade Runner* and the moody high-school girl in *Reckless,* has now found a role that could make her a poster icon for a decade. In **Splash,** a gloriously funny new romantic comedy directed by Ron Howard, Hannah is a lovely mermaid, resident of Cape Cod, who comes to New York to find the man she has twice saved from drowning. Swimming underwater, Hannah is ineffably beautiful. As her large tail propels her powerfully forward, she passes through coral formations at the bottom of the sea, eyes wide open, voluminous Botticelli hair streaming across her back and breasts. On land, the tail and scaly lower half of her body disappear, replaced by a pair of long-distance-runner's legs. Surfacing naked at the Statue of Liberty, she astonishes a group of tourists and cops, who take her for some stoned California girl on a lark. When she finds her man, she simply envelops him, without a second's hesitation. Blissfully, guiltlessly sexual, she's ravenous yet innocent—not the treacherous siren of legend, who lured sailors to a briny death, but the spirit of nature itself, in its most benevolent and generous mood. All of this is both absurd and sublimely romantic. *Splash,* an affectionate dirty joke, is so moonbeam-silly it can make you cry.

Manhattan mermaid: *Daryl Hannah as the underwater siren in Ron Howard's film.*

Like *King Kong* and *E.T., Splash* is about all-encompassing love between a nearly human creature and one of us—a contemporary story with a foundation in myth and fantasy, and therefore freer and crazier than a straight love story. Yet the people who made it learned their craft in commercial television (novelist-screenwriter-playwright Bruce Jay Friedman is the exception), a place where an imagination set free is likely to reach no farther than *Fantasy Island.* Producer Brian Grazer had the idea for the film; the writing team of Lowell Ganz and Babaloo Mandel worked with Friedman on the witty, surprising screenplay; and the picture was directed by ex-actor Ron Howard, little Opie himself, whose previous theatrical feature was the promising but relatively conventional comedy *Night Shift.*

Splash isn't dreamy and contemplative, like Bill Forsyth's *Local Hero.* When you're watching it, you know it's a commercial comedy. Yet the filmmakers, while driving ahead for laughs, gave themselves over to a poetic idea. Everything having to do with the mermaid is splendidly lyrical (Jordan Klein did the luminous underwater cinematography), and the rest of the movie, while direct and fast, hits a surprising number of offbeat, gently fantastic notes. Good taste may not be one of the great creative virtues, but in American commercial comedy it's increasingly rare, and Ron Howard has it. Only 30, he's a real director—maybe a major talent.

Like Howard's *Night Shift,* this movie features an inseparable odd couple. The hardworking hero, Allen Bauer (Tom Hanks), runs a wholesale produce market in New York with his older brother, Freddie (John Candy), a fat satyr in white scarves and nubbly silk suits. The two aren't remotely conceivable as brothers: Hanks is slender and dark, with curly hair and crinkly eyes, while Candy, a roaring tub of guts, looks like a lascivious Charles Laughton throwing Christians to the lions in *The Sign of the Cross.* But the implausibility is itself funny, and the two men complement each other. Hanks, a TV and theater actor, is an expert comic, with steel springs in his legs, but he's also good-looking and relaxed enough to be a leading man; he commands the emotional center of his scenes, holding your sympathy in place, while Candy (from the old *SCTV*), a libidinous blond bull, frightening to behold, frolics madly at the edges.

Desperate for love, Allen deserts Freddie and two bimbos in a New York bar and heads for Cape Cod, where he falls off a small boat, is mysteriously rescued, and wakes up to find himself face to face with a gloriously beautiful girl, who kisses him and disappears into the sea. Poor Allen has forgotten what happened to him when he was eight (it's the prologue to the movie)—the time he fell in the water and a tiny creature held him and he felt safe. All his life he's been haunted by the feeling of contentment he had then, yet he's never understood what produced it. Baffled after this second rescue, he retreats to New York, but the mermaid comes and finds him. As far as he can tell, she's just a gorgeous girl who doesn't speak any English or much of anything else, but he feels a

Photograph by David Doubilet.

longing for her that goes beyond lust. Allen and his mermaid, whom he names Madison, in honor of the avenue, are like Papageno and Papagena, or Tristan and Isolde without the love potion—soul mates unconsciously yearning for each other all their lives, actors in the primal romantic dream of meeting the perfect partner who understands so well that words aren't necessary.

But there's a toad in the garden—the fiercely ambitious marine scientist Kornbluth, played by Eugene Levy (also of *SCTV*), an inspired comic who uses his Brillo hair, wraparound glasses, and a closed-off puss to suggest rage and self-loathing fermenting uncontrollably. Determined to prove that Madison is a mermaid, the demented Kornbluth skulks around New York bearing water, eager to spray some of it on Madison's legs, which would then turn into a tail. There are chases, bits of wild slapstick (beautifully executed), and plenty of suspense. It's been a long time since we've had a good boy-meets-fish, boy-loses-fish, boy-gets-fish story, and this one is fairly irresistible.

Ron Howard must love actors. The movie is brilliantly cast, even in the smallest roles, and the performers look happy and free. I don't know if Daryl Hannah can speak, but she's a talented physical comic—an actress, not a glazed suntan-lotion model like Bo Derek. As Madison walks around New York, taking it all in, or learns English by studying a bank of television sets at Bloomingdale's, Hannah keeps her mouth open in wonder, yet she's not lewd or dumb. Her avidity is a higher form of alertness—she registers everything physically. And her Madison, naturally intuitive, learns fast. The screenwriters could have done more with the mermaid's confrontation with an alien civilization; the conceits aren't as ingenious as they were in *E.T.* Yet Hannah remains an amazing sight. When she is captured by scientists, she lies at the bottom of a tank, her powerful tail useless, her face white with despair. It's an extraordinarily evocative, almost heartbreaking image. This girl not only swims underwater, she *acts* underwater.

When the hero realizes his beloved isn't human, he feels betrayed, and withdraws. It's Freddie, the sex maniac and anti-romantic, who urges him to stay the course. So you fell in love with a fish! So what! Hang in there! Even the nut-brained scientist is touched by the sight of the lovers parted and the wild creature made miserable. The spirit of this movie, though marvelously buoyant, is never far from the melancholy of lovelessness and loneliness. Any idiot can see that *Splash* is a male fantasy of the perfectly pliant woman, but it's got to be the tenderest male fantasy in years. There's no insult to women here, only awed adoration. ■

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BORN-AGAIN BEATNIKS

"...The Washington Squares are a trio of refugees from punk with an affection for the stirring songs of the sixties..."

The Squares: *Folkies for the video generation.*

IT'S BEEN A LONG TIME SINCE FOLK MUsic was in its prime, and the prevailing opinion in the music industry is that the genre has little life left in it. But you'd have a hard time selling that notion to the crowd filling Folk City this freezing weeknight. Although more than a few of the 70-odd people on hand have been overheard calculating the years since they'd last been to the club, all are waiting with evident anticipation to hear the group that just might make the world safe once again for hootenannies. They've come to see the Washington Squares, a trio of refugees from punk rock who blend fastball wit, strong musicianship, and an affection for the stirring songs of the sixties into an act that is fast becoming the talk of downtown.

Lauren Agnelli, Tom Goodkind, and Bruce Paskow are the Squares. Described by WBAI announcer Lynn Samuels as "the group that is bringing the beatniks back to Greenwich Village," they arrive onstage as reasonable facsimiles of Peter, Paul and Mary: she in a simple black dress, black stockings, black low-heeled shoes; the men in threadbare black suits, narrow ties, and goatees; all wearing berets and sunglasses. Backed by a bongo player, who, in a winning evocation of Maynard G. Krebs, uses his shades and beret to set off his Beethoven sweatshirt, the Squares break into a version of "There's a Meetin' Here Tonight" so rousing that you'd think you'd been transported to a ban-the-bomb rally. But it's Goodkind's passing reference, just after the song, to *Star Trek*'s transporter ("Beam us up, Scotty. I think we're in trouble!") that tells the audience these are bohemians as seen by a video generation.

It's a very smart mixture, performed by very smart people. During the evening, jokes about Cubism, Yeats, Jesse and Reggie Jackson, Reagan, Rimbaud, Richard Hell and the Voidoids, and John Cage ("This next song isn't a John Cage song, but it's what John Cage sings in the shower") fill the spaces between folk anthems ("The Hammer Song," "Samson and Delilah"), sweet ballads ("Another You"), and some tough but vulnerable original songs to form an act that's as musical as it is fun.

Although the group is less than a year old, its members, all in their late twenties, are veterans of the Village music scene. Suburbanites Goodkind and Paskow arrived at New York University as folkies, and played places like the Bitter End and the Dugout before drifting into New Wave. Like them, Agnelli began her career on acoustic guitar ("Mother said I was too headstrong to learn piano"), doing tunes by Carly Simon and Melanie. By the mid-seventies, she was at CBGB, playing keyboards for a band called Nervus Rex (and writing about rock for the *Village Voice* under the pseudonym Trixie A. Balm). Paskow became a singer and guitarist for the Invaders, and Goodkind, besides playing and singing in a band called U.S. Ape, started Irving Plaza, one of the clubs that became a focal point for New Wave music. Goodkind booked well-known acts like Talking Heads, the B-52's, and the Ramones; he also booked Nervus Rex and the Invaders.

"Both bands were great draws," he says. "Lauren jumped up and down a lot, and everyone came to see her. Bruce was the only guy in New Wave who would tell jokes between songs. The audience didn't understand that."

Gradually, the charm of New Wave wore off. "It was just plastic, corporate rock," says Paskow. "After every rehearsal my ears were ringing. And I couldn't relate to my audience. They were all eighteen years old and on angel dust, and I couldn't express myself as subtly as I wanted to." Another problem was the music's lack of political awareness. "None of them ever reads the newspaper," says Goodkind. "You know, Richard Hell wrote a song called 'Blank Generation.' He meant that we were tabula rasa, that we could do whatever we wanted to. But they all took it to mean they were blanks, and they *liked* it."

Still, Goodkind and Paskow teamed up in late 1981 to put together a New Wave album. "Our hearts weren't in it," Goodkind explains. "Every time we were in the studio, we kept fooling around and playing 'If I Had a Hammer' as a joke. But after we played it often enough, we realized, 'Hey! This is what we want to play!' " They decided a folk group would need a girl singer, and Agnelli, who had grown "disheartened" with the scene and was experimenting with country music, agreed to come aboard.

They mastered the songs they had learned at sleep-away camp and began playing small clubs like Speakeasy, the folk-music cooperative on MacDougal

Photograph by Susan Meiselas/Magnum.

Street. Before long, "all these guys who were 40 years old started coming up and telling us how great we were." They met Tom Paxton, Richie Havens, Mary Travers, and Dave Van Ronk; Odetta joined them onstage. "It was like the torch of the folk movement had been passed to us," Goodkind says soberly. Soon they were headlining Folk City, being written up in *Variety,* and appearing as guests on radio shows. Channel 5 taped them for *PM Magazine.*

One problem, however, is that part of their popularity is due to people who see them as all comedy and camp, the Sha Na Na of the eighties. Wearing oddball clothes, cracking wise, and performing energetic versions of oldies have made some people think of the group as a novelty act.

It's a thought that makes them wince. Goodkind was offended by the line in the *Variety* review that said they were part of "the current New York comedy boomlet." Paskow doesn't mind if people come to laugh, but he doesn't see comedy as the reason for the group. For each of them, folk music is the attraction, and the berets and sunglasses are worn in homage, not parody. Their dedication seems sincere; they've taken to studying folk musicology and Village history, and now they can hold forth about little-known verses of "Samson and Delilah," or the so-called folk riot in Washington Square in 1961, or why they dress like beatniks, given that most beatniks preferred jazz to folk. ("If you're from Afghanistan, you wear a wool hat with beads on it," explains Paskow. "If you're from Greenwich Village, you wear a beret. We're not beatniks; we're bohemians, or Pfaffists, who were freethinkers and disciples of Edgar Allan Poe, who hung out at Pfaff's bar, on Broadway near Bleecker." Dig?)

Still, some people misperceive—and object. Goodkind says that some of the Old Left find them offensive, and that the band was kept from playing at a Mobilization for Survival fund-raiser because it wasn't deemed sufficiently serious.

This disturbs the members of the group, for they see themselves not merely in a musical tradition but in a political tradition as well. "Downtown Jewish leftist pinko" is Paskow's description, while Goodkind salts his conversation with disparaging references to Reagan and his retrenchment on civil rights, and Agnelli makes ominously vague references to "everything that's going on." Goodkind thinks the group's popularity is part of a burgeoning sixties-ish progressivism, and Paskow thinks the music of the Washington Squares sets a tone for that revival. "These are simple songs, full of humanity, optimism, and warmth," he says. "Maybe that's what we need today." ■

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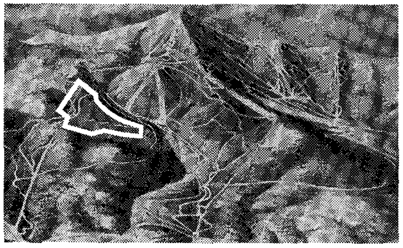

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Books/Garry Wills

WHEN BAD THINGS HAPPEN TO GOOD COUNTRIES

"...Tuchman preaches a simple lesson, but history is a tangled affair, in which gains and losses are oddly sorted..."

The March of Folly: From Troy to Vietnam, *by Barbara W. Tuchman. Alfred A. Knopf; 447 pages; $18.95.*

WHY DO COMMUNITIES ACT AGAINST their own interest? In her survey of self-destructive acts by governments through the ages, Barbara Tuchman gives us answers very sound of their sort. On the authority of the Stoics, she tells us that reason is often overborne by passion. On the authority of Lord Acton, she tells us that power corrupts. On the authority of Homer, she tells us that those with a stake in some policy often overlook "contra-indicators." In an introductory chapter on "wooden-headedness," we are given a litany of moral exempla-in-reverse—King Rehoboam (inflexible), Montezuma (superstitious), Louis XIV (looking for trouble), Charles X of France (longing for the past), Admiral Yamamoto (believing there is no alternative). But the bulk of *The March of Folly* is given over to three sets of foolish rulers—British ministers of the 1760s and 1770s, Renaissance popes, and the formulators of America's Vietnam policy. Each example shows how well Tuchman can tell a story (though these are often-told ones), and how strangely useless she can make her tales.

The British section illustrates Tuchman's failure to make very clear the meaning of historical success and failure. The model for her analysis is the mythical tale of Laocoön, whose advice was ignored when the Trojans took the wooden horse into their city. That fable lends itself to simple definitions of success or failure, but history is a more tangled affair, in which gains and losses are oddly sorted, and nothing works exactly as it was planned. Tuchman tells the story of our revolution as a simple tale of British folly that led to the loss of "the American colonies"—by which she means the thirteen Continental colonies that broke away. Thus she can write: "The first thing to be said about the British relation to America was that while the colonies were considered of vital importance to the prosperity and world status of Britain, very little thought or attention was paid to them." Yet a very shrewd concern for one American colony—Canada—led to the Quebec Act, which was one of the precipitants of rebellion in the other colonies. And Britain's concern for its holdings in India led to the tea tax. Privileges given to other American colonies are ignored in Tuchman's focus on the thirteen colonies as if they were the whole imperial picture, and as if the loss of the thirteen were the loss of the empire itself, or a great blow to it.

Barbara Tuchman: *Sermons on wooden horses and wooden heads.*

On the contrary, the American Revolution was just a sideshow in history's first global war, waged between England and France from 1756 to 1815; the politics of dominance that hurried a break with the thirteen colonies helped to hold the much larger empire together for its showdown with Napoleon. That is why England made such a small commitment of naval power to the northern colonies (as opposed to the Caribbean ones), and why the war on our soil was so often kept "on hold" by the British—consider the lull of more than two years between their withdrawal from Yorktown and their departure from New York. The thirteen colonies were just not as important as Tuchman makes out, and their loss was not an unmitigated failure.

In the case of the six Renaissance popes she studies, Tuchman fails to explain the issues at stake before denouncing papal "failure." In her simple version of the story, the popes lost their religious dominance to reformers because they subordinated the Christian religion to their greed. But what *was* their religion? There are many Christianities, differing from one another as widely as from their rivals. In the dark Borgia tower of the Vatican, Alexander VI kneels amid the flowers in Pinturicchio's mural like some huge idol. This Spanish pope held bullfights in the courtyards of the Vatican, and his religion seems to have had as much affinity with the bulls of Knossos as with papal bullae in the archives. Pope Julius II felt that the terrible energies running through him were divine. If Jesus was another conduit of that energy, then so were storms and lightnings. These man-gods of the Renaissance did not conceive of themselves as abandoning Christianity, but they conceived of Christianity in a way that would shock most Christians today. The Renaissance popes did great things for their religion; they did not betray it. It was just not the religion Tuchman thinks it was.

Tuchman gives us a fine short history of the Vietnam War. (Though one can argue with many points. It seems unlikely that John Foster Dulles was *the* "major mover" of our involvement.) The chapter on anti-Communist hysteria

Garry Wills is the author of Inventing America *and the forthcoming* Cincinnatus: George Washington and the Enlightenment.

Photograph by Thomas Victor.

seems to carry her into an area not much explored in her earlier examples—the way people *formulate* their own interests. But she ends her account with a list of three antagonistic moral failings that doomed America's effort—panicky overreaction, an illusion of omnipotence, and "wooden-headedness, the 'Don't-confuse-me-with-the-facts' habit." Tuchman is a moralist because she is a rationalist. In all the cases she studies, the verdict of reason was clear at the time; men failed to heed it only because passion dimmed their eyes. But students of communal perception seem to agree that in each historical period people see things through a perceptual grid that admits only certain kinds of evidence. How these grids get formed and whether they can be changed are problematic but useful points to study; people don't act against their *perceived* self-interests, but they perceive their interests in such cockeyed ways.

Believers in witchcraft had ample evidence for their belief, though it is not the kind of evidence that gets through our own grid. Gordon Wood has pointed out that a belief in conspiracies was, in some measure, the eighteenth century's substitute for the seventeenth century's belief in witchcraft: Events could be properly read only through that screen. The anti-Communist belief pattern has functioned in the same way for postwar America. There are Communists, indeed—as there were some conspiracies in the eighteenth century. The importance of the perceptual grid is that *all* events are read according to its patterns. How we constructed that particular sieve, and whether it can be altered, is the abiding problem of Vietnam.

For a rationalist like Tuchman, it is too easy to know what reason says people's interests are. Then she can preach her moral lesson on the passions: Don't be careless like the British ministers, or greedy like the Renaissance popes, or arrogant like the State Department. But thumping wooden heads is not the best way to get inside them.

In brief: A REPRINT OF A 1933 *succès de scandale,* **No Nice Girl Swears** (by Alice-Leone Moats; St. Martin's Press; 185 pages; $9.95) is a sweet, spicy, and adorable guide to etiquette for debutantes (somebody send one to Cornelia Guest, quick). Some of it is a little quaint (what to do if your dance partner waves a $1 bill behind your back "to induce a stag to cut in"). But the remarks on how to deal with "our plastered friends" (the hilarious, the lachrymose, the argumentative) are on the money, and as for her warning to the irrepressible—"More women give themselves away from vanity than from carelessness"—oh, Miss Moats, where were you when we needed you! **—Rhoda Koenig**

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UNDERWRITING

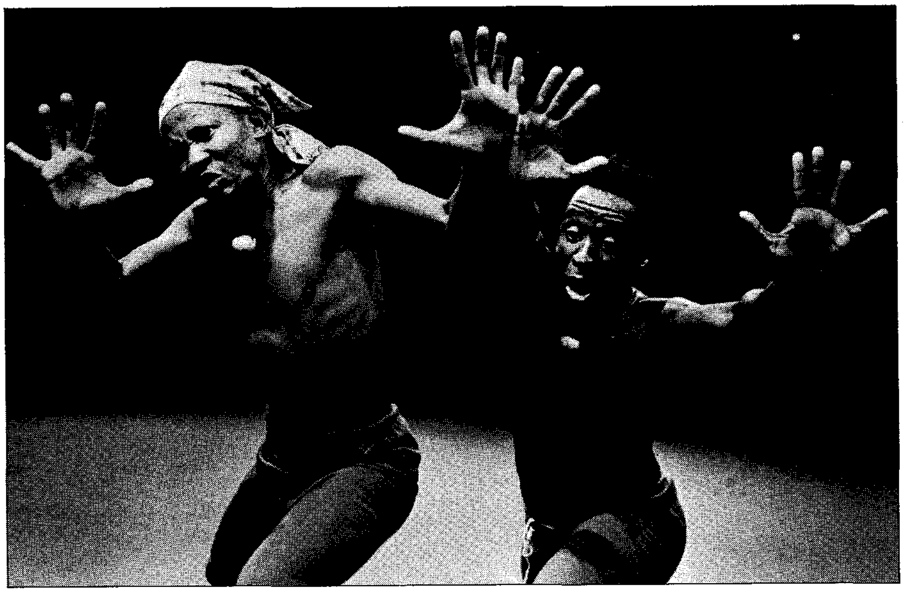
"... *Rockaby,* a trio of Beckett soporifics, and *Woza Albert!,* a wry look at apartheid, are both boringly ineffectual..."

NOT EVEN STALIN, MARSHAL TITO, AND Generalissimo Franco combined have done so much public dying as Samuel Beckett—though they did it mostly in the news, and he chiefly on the stage and in books. Leaving aside Beckett the fictionist (since this rubric is "Theater"), we may say that from his first stage appearance with *Waiting for Godot,* Beckett was presenting figures meanly or barely living at the start, and nearly or wholly dead by play's end. And always there was a strong whiff of stylized autobiography—when one considers the author's reclusiveness, his huge lack of interest in the events of the day, his one-way telephone on which he can make calls but no one can call *him.*

Already in *Godot,* as William Empson noted, the characters "feel only exacerbated impotence about the world," and as each successive play offered fewer characters, less conflict and plot, more exacerbated impotence—scarcely any movement, merely some superannuated mind yearning backward for the past or forward for death—the effect was less and less dramatic. Despite odd flashes of fulgurating language, the stasis became ever more stultifying. Still, with three further plays—*Endgame, Krapp's Last Tape,* and *Happy Days*—Beckett established himself as the supreme theatrical purveyor of man's last gasp or gasps. Thereafter, the works and their protagonists became even worse than pared down or immobilized: wraithlike, a mere mouth, a fading sigh. When the author subtitled one of these minimalist lacerations a "dramaticule," Christopher Ricks aptly observed that "Beckett used to be a dramatist, not a dramaticulist," and called his "inexorable progression ... heroic and dispiriting."

That, however, was in 1967; a good many years and dramaticules later, things are worse than dispiriting—dull. Right now, on New York's Theater Row, you have a choice of being bored to tears at the Harold Clurman Theater, by three opaque opuscules jointly entitled *The Beckett Plays,* or, a few steps away at the newly renamed Samuel Beckett Theater, by three other soporifics, jointly entitled **Rockaby**, after the last of that trio of exhausted exhalations.

Once again it is Alan Schneider who directed what my novelist companion fittingly described as "one death rattle after another," with the British actress Billie Whitelaw re-starring in these actual or quasi-monodramas she created in England. The starter, *Enough,* is not even a dramaticule, but "A dramatic rereading of a short story." Its inclusion can be explained only by the brevity of the two other items and by Miss Whitelaw's apparent wish to show herself to us as she really looks and sounds; in the other pieces she is ancient, etiolated, near-silent. Still, a story does not belong on stage, and this one, moreover, is so plotless as to qualify as non-story theater. Yet, alas, *Enough* has just as much drama in it as the two self-styled playlets, which is to say none. We hear about a woman who once walked hand in hand with a man, about a hundred yards a day, except when they stopped so that, for instance, she could perform the odd bit of fellatio on him, although all this activity has long since subsided.



The situations are grim: *Percy Mtwa and Mbongeni Ngema in* Woza Albert!

In *Footfalls,* a bent-over, gray, and nearly lifeless woman walks (starting with the right foot, as Beckett stresses) nine steps to the left, then (starting with the left foot) nine steps to the right, over and over. She natters mostly about her aged mother (an unseen character), whose voice sometimes talks back or even monologizes. The daughter inquires whether her mother needs her ministrations or relates her mother's or her own miseries; the mother's voice keeps postponing the aid and relates further nebulous miseries. The light, as Beckett insists, is strongest on the feet shuffling across a narrow strip of stage, and probably the most dramatic element is the amplified sound of those feet grinding the dust—or being ground into it. Here Schneider's direction re-creates Beckett's own for the Royal Court Theatre in 1976, with the staging merely an elaboration of the play's verbal leitmotif, interrupted by pauses: "Will you never have done ... revolving it all." "It?" "It all. ... In your poor mind. ... It all. ... It all." (It-allics the author's.) *Footfalls,* like so many works of Beckett's, is a plea for cessation.

In *Rockaby,* the most recent of these works, Miss Whitelaw is an old woman in a rocker who awaits death. Her direct utterance is restricted to a single, repeated, strangulated, ambiguous syllable; her taped voice, however, reminisces about her progressive isolation, about seeing through her window the only one among many windows that showed signs of life behind it, until that, too, ceased. The play ends as the woman's hand falls from the armrest, and the rest is silence, as darkness swallows all.

Well, *I* am not prepared to swallow it. The transition from death-in-life to

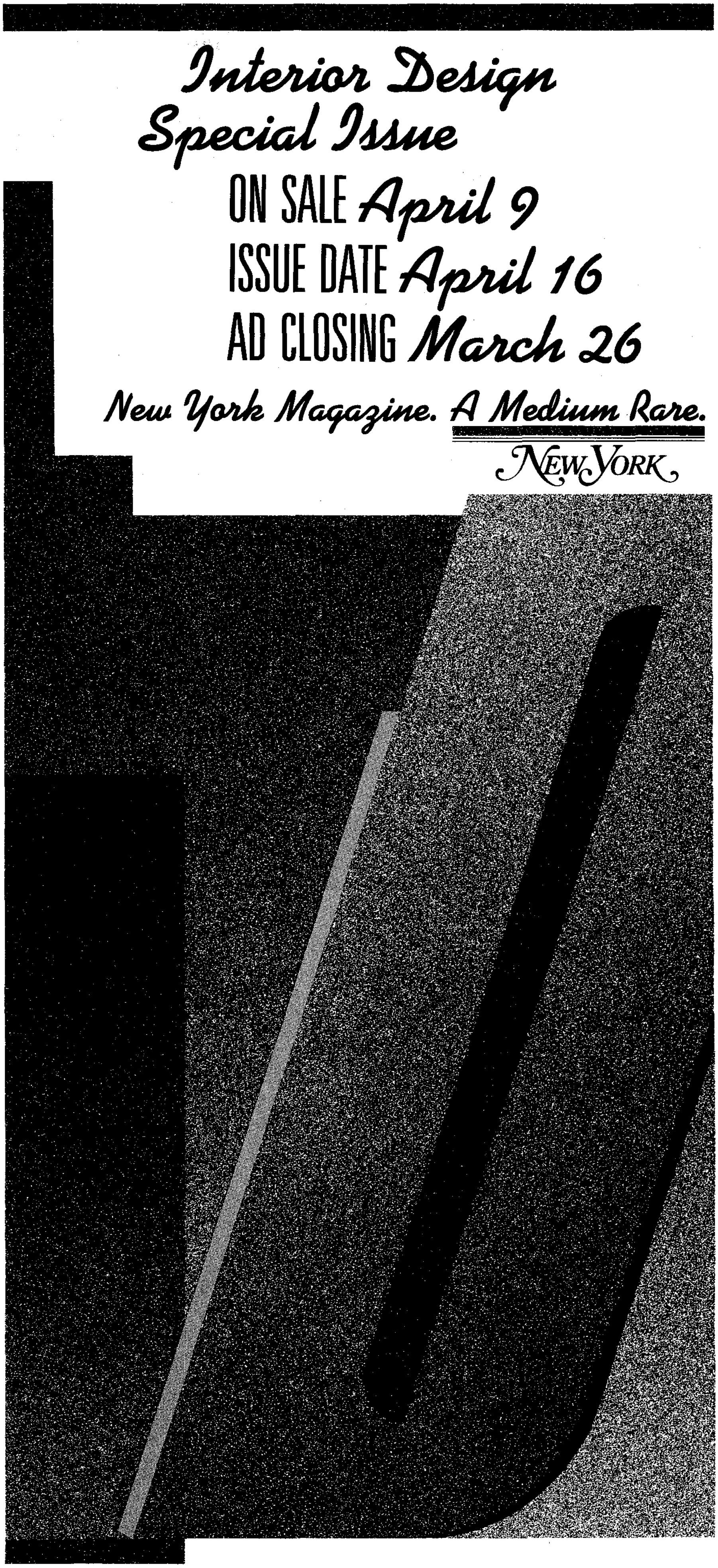
Photograph by Chris Bennion.

death, with its attendant memories and yearnings, the extinction of hope and surge of (sometimes sardonic) resignation on the way to dissolution—this is a valid theme, but pretty much exhausted by the above-mentioned four plays and a couple of important novels (notably *Molloy* and *Malone Dies*). I yield to no one in my admiration for these achievements, and I do not question the sincerity of even the later, drearier works, as I do that of the Beckett imitators; I would, however, urge the scholars and critics who continue to rhapsodize about these hackle raisers and eyelid lowerers to look into their hearts, then look into my eyes and say they really enjoy *Rockaby* and its ilk, as one can enjoy even such very bleak works as *King Lear*, wherein the basic constituents of drama are not abandoned.

BARNEY SIMON, DIRECTOR OF THE MARket Theatre Company of Johannesburg, and two young South African performers, Percy Mtwa and Mbongeni Ngema, jointly evolved the theater piece **Woza Albert!** This is a series of skits about the harsh daily lives of South African blacks, and is loosely held together by the theme of the Second Coming. Christ arrives in Johannesburg by plane from Jerusalem, listens to blacks who touchingly ask for bare necessities, is first hailed by the authorities and then jailed as a Communist agitator, and appears at last in a cemetery, where he resurrects such heroes and victims of the anti-apartheid struggle as Steven Biko and the eponymous Albert Luthuli. *Woza* means "arise."

The cabaret format, with a variety of grim situations treated with wry humor, was a good idea. But the humor is of the most obvious, simplistic sort, lacking as much in satirical bite as in imaginative thrust. The actors are personable and versatile (though not quite up to all the parts they undertake), but the material, including the notion of the Second Coming, is uncompelling, except for a sporadic glint of raw, exposed injustice that cannot help hurting regardless of how it is presented. Simon's staging is simple and vivid, and Mannie Manim's lighting is helpful, but the whole thing cannot hold a candle to *Poppie Nongena*, let alone Athol Fugard. And to think that *Woza* was a success in many places where Fugard was a flop. O the public!

Strange to say, these scenes bristling with energy are as ineffectual as Beckett's attenuated languishings—waiting for the Resurrection can be as boring as waiting for death. By the way, the Savior is variously referred to as *Murana* and *Muraina*, which put me in mind of the archaic curse "A murrain [plague] upon thee!" Apartheid must end; at the very least, it will spare us further plays such as this. ▬



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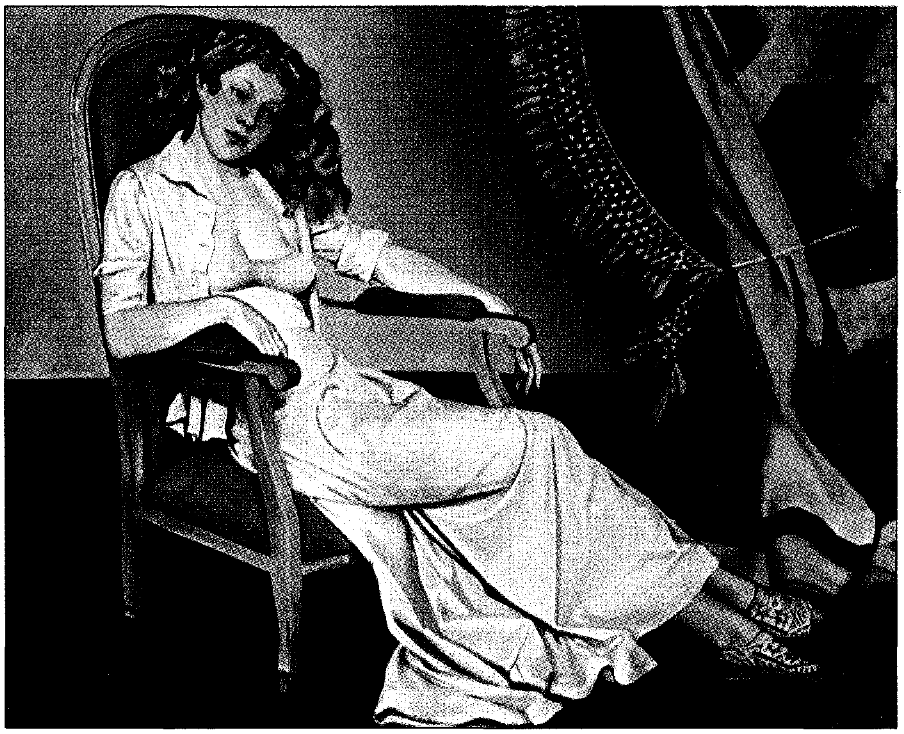
BALTHUS THE BAFFLER

"...This elusive artist's rambles through the history of art are like pilgrimages in search of kindred spiritual sources..."



Oedipal overtones: *Balthus's* The White Skirt, *now at the Metropolitan.*

Balthus, WHO TURNED 76 LAST WEEK, IS probably the most brilliant (and perversely characteristic) French painter since the Surrealists. He is also an irritating enigma. The big show of his paintings and drawings has finally arrived at the Metropolitan Museum, after its opening in the Centre Georges Pompidou, in Paris, attended by expectations that have been high ever since Thomas Hess, curator of the Met's Department of Twentieth Century Art, first proposed the show, just before his death more than half a decade ago.

But high expectations are not enough to erase some troubling reactions. This is one artist who is never exactly what he seems, and yet what he is has not been easy to determine. Balthus was born Balthasar Klossowski, a name he still uses occasionally, and to which he has added a suffix, de Rola, and a bogus title, count. His paintings are no less slippery—they seem autobiographical, and yet he insists they have no content and no relationship to his life story. Balthus's secretive attitude has no doubt enhanced his legend; it has also served to keep the artist out of harm's way in any discussion of the sexual overtones of his work. Generation after generation of commentators have respected that self-serving silence, which has finally been broken by Sabine Rewald, daughter-in-law of John Rewald, the art historian and friend of Balthus's. With the encouragement of the Met's William Lieberman, who has thus made his museum's slim catalogue a more important document than the Centre Pompidou's thick one, she has written an intelligent and revelatory account of his development that leaves you wondering why so many people before her seemed so eager to suppress the details.

Maybe it's because those details are so loaded with Oedipal overtones. Balthus's parents were Polish and German artists (his mother, Baladine, was the daughter of Russian émigrés). They split up before he was ten, and he, his brother, and his mother lived together in Geneva in what Baladine described as an extremely close relationship. Eventually, Baladine began an intense friendship with Rainer Maria Rilke. At age thirteen, Balthus published a book of his drawings for which Rilke supplied both the publisher and an introduction. His destiny as an artist already established, Balthus went on to patent a particular kind of Balthusian inamorata: a budding adolescent girl who frequently poses nearly nude, surrounded by an air of innocence that belies the sexuality, the passion, and the threat of violence in the artist's treatment of her. The mood of mystery and melancholy that surrounds these self-absorbed children is occasionally deepened by the presence of card games, or made shallower by the presence of mirrors—a kind of pictorial hyperventilating.

This elusive artist is thus exceptional in many senses of the word. He is, for one, a deliberate exception to modernism—a *self-consciously reactionary* painter who prefers to style himself after the classical tradition (Piero della Francesca and Poussin) and other art-historical sources less easily recognized in order to create a form of painting that appears to stand outside space and time. He always wanted to be independent of the twentieth century's rage for disorder, and he has made himself into exactly what he always wanted to be. He has a passionate following who used to pull Balthus books out of secret hiding places and pass them around like the soft-core pornography they resemble; now those admirers can adore him openly.

As I said, this show is exceptional, but it may be too much so. I, for one, would like to take exception to it. Balthus is inclined to build his enigmas around double messages. People who secretly admire one-half of the message (the sexual) can speak endlessly, and without offense, about the other half (the formal). As a woman, I have a different relationship to the sexual part of the message. Balthus may not always be what he seems, but what he appears to be disturbs me. He is (in part, anyway) a provocateur with an openly acknowledged will to shock. (To the American collector James Thrall Soby, he once admitted that the will was on the wane.)

In a new Balthus book, published last year by Harper & Row, Balthus's son and apologist Stanislas Klossowski de Rola, wrote that these pubescent nymphs have "nothing whatsoever to do with sexual obsession except perhaps in the eye of the beholder," a statement that flies in the face of this beholder, who must then choose between Balthus's eyes and her own. Mine insist that his nudes are the most forceful expression in twentieth-century art of states of desire. To separate style and desire is as absurd as to separate the man from the painter. And how do I, a woman, feel about Balthus's desire? That it is a deliberate, calculated affront—an anthropological curiosity to which I claim no connection.

This show presents a particularly subtle case of the tendency to universalize male experience. Since the artist and almost all his critics and curators are male, his themes are "universal" to the half of the audience that will do the bulk of the commenting. I don't speak the language, neither do I intend to twist myself into knots to do so. You can get some sense of my predicament by turning the issue around. What if Balthus were a woman, whose paintings were brilliant descriptions of her attraction-repulsion toward men? What kind of a reception do you think she would get? What kind of a reception did Judy Chicago get?

I could do what most critics will, however, and spend my time considering style. Here Balthus is much less troublesome—once the radical amputation is completed, you can admire the stump of his work with perfect and undivided attention. As a stylist, Balthus is one of the most singular artists this century has produced. His work is a seamless synthesis of half-acknowledged visual references, but it's a synthesis in which the binding force—again—is the painter's desire. You never have the sense, as you do with lesser artists, that these exotic admixtures are pasted together out of remnants of a reference book. Balthus's desire is existential—it pervades his very being. It accounts for the intermingling of Surrealism, realism, mannerism, and cinema, which can get put together in any combination at any moment in his career. (Though realism predominated in the middle of his life, in the last few years he has drifted into an erratic but entrancing mannerism.)

Balthus's rambles through the history of art are more like pilgrimages to find kindred spiritual sources: the stoic, monumental calm of Piero; the hyper-aestheticism of Japanese design; the metaphysical longing of the artists of the early Renaissance, epitomized by Fra Angelico, who used to cry as he painted Christ's wounds. These sources can be elusive. In two paintings, both called *The Dream* (though only one is in this exhibition), there is a figure whose stiff pose resembles a thirteenth-century angel of the Annunciation (perhaps as an homage to Balthus's two sons?).

But Balthus is also more of a modern painter than a classical one. His exaggerations of the figure—the way a head thrown back over the edge of a chair joins the body at an outlandishly abstract angle—are as forceful as Picasso's distortions of his Rose Period women. Unlike Picasso, Balthus has had no imitators and has inspired no new line of thinking about the nature of visual experience. There are odd sympathies between them, however. Picasso visited Balthus's studio to purchase *The Children,* a 1937 painting of a boy and girl immersed in separate silences. There is probably no historical connection, but Balthus's *Girl in White,* of 1955, has a kind of emotional kinship to Picasso's *Woman in White*—Balthus's picture is more overtly realistic, but it is equally monumental, and in some places, particularly in the white robe, it is equally abstract. What Picasso's picture lacks is the looming promise of violence, which is the mainstay of Balthus's. This emphasis on states of feeling has caused one critic to propose that Balthus is a postmodern hero in disguise. Well—yes and no. Balthus is modern, but he's not modern. As I said, he is never exactly what he seems, even when what he seems is a contradiction. (Fifth Avenue at 82nd Street; through May 13.)

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SMALL WONDERS

"...At the Great Jones Cafe, blackened red- or bluefish is burned on the outside, moist on the inside, and consistently delicious..."

THE **Great Jones Cafe** (54 GREAT JONES Street, 674-9304), two doors from the Bowery, is one great little place to gather for a quick meal, a long chat with friends, or a dance among the tables at two in the morning.

The place is tiny, always crowded (there's invariably a wait for one of the nine tables), full of the sounds of laughter, rhythm and blues from the jukebox, and singles talking at the bar. The one waitress takes care of the mini-mob scene: efficient, unperturbed, never forgetting your order. The simple regular menu is written on a wall with Magic Markers, the daily specials are written on a small blackboard, and the food is consistently delicious.

Begin with sautéed chicken livers in cream sauce ($3), tender and slightly pink inside; the sauce is light and piquant with freshly ground pepper and brandy. With them have the small house salad ($1.50), romaine and red leaf in a pleasant vinaigrette, and perhaps the French fries ($1.75). Be forewarned, though, that they were crisp on one visit, soggy on another.

The best dish on the regular menu is the blackened red- or bluefish fillets ($6.95), sprinkled with freshly ground spices and cayenne pepper, then cooked in an iron skillet until they are burned on the outside, moist on the inside. The fish is served with the house salad plus French fries or one vegetable; on one occasion the choice was between fresh stewed tomatoes and crunchy steamed broccoli. (All entrées here come with the salad plus French fries or a vegetable.)

One night one of the blackboard specials is a chicken enchilada with black-bean sauce ($5.75). The big enchilada is blanketed with Monterey Jack, piping hot—and incredibly good. Less successful is the spicy but overcooked Louisiana gumbo ($5.95), a chicken stew with smoked sausage, okra, green pepper, and onion.

The hamburgers ($2.75), large, flavorful, and juicy, arrive rare as ordered, on toasted sesame-seed buns from an Italian bakery nearby. And the medium-hot chili ($2.50), made with ground meat and beans, is excellent; it comes with bread (sour cream or cheese is 25 cents extra). Good with the chili: spicy jalapeño corn bread ($1.75). (You have to ask for bread and butter here, unless you're having soup or chili.)

A neighborhood bakery makes most of the desserts, which include a creamy cheesecake, a sinful brownie cake filled with nuts, and a chocolate-silk pie too rich for words (all $2.25–$2.50).

Fresh FISH Daily

Great Jones Cafe: *Filled with laughter and rhythm and blues.*

There is a full bar. The house drink is a fiery jalapeño martini, served in a shot glass ($1). (If you prefer to drink out of your own jigger, bring it along.) The house wine is a Soave ($1.75 a glass).

You can design the logo for the Cafe's softball-team T-shirt and win dinner for two and a season's pass to their games. Or bring your ticket stubs from sporting events; they'll end up tacked to the ceiling.

The Great Jones Cafe is open Monday through Friday 4 P.M. to 4 A.M., Saturday and Sunday noon to 4 A.M. (brunch till 4 P.M.). No credit cards. No reservations.

Food—Very Good
Service—Pleasant
Ambience—Joyful and noisy

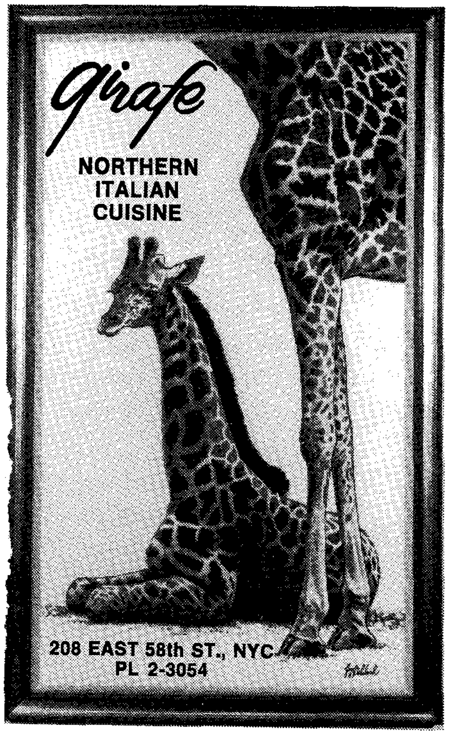
THERE IS CERTAINLY NO DEARTH OF places to eat in the Columbus Avenue area, but at many of them, good taste is more often to be found in the décor than the food. Happily, at **Gathering** (103 West 70th Street, 724-9760), a new Chinese restaurant, the food is more than a match for its surroundings.

Illuminated by track lighting, this small basement space is all post-modern grays—gray tiles go halfway up one wall, gray sueded-vinyl chairs surround the twenty or so small wood tables. Large flower prints by the Japanese artist Kozo adorn a bare brick wall. At the back of the room, a blackboard lists the two specials of the day. The food is lighter than ordinary Cantonese fare, and the service is discreet and efficient—clean plates are brought when the tastes of the courses may conflict.

Things get off to an inauspicious start when, one cold and windy evening, I yearn for a bracing bowl of Chinese soup and am disappointed by an insipid hot-and-sour soup ($1). The wonton soup ($1) is no better—thick, doughy wontons in a watered-down broth.

So skip the preliminaries and start right in with the peppery panfried shrimp ($7.35), so crisp, fresh, and delicate you can eat them shell and all. Or the whole gray sole ($8.75, enough for two), seared and strewn with shredded scallion and raw ginger, so light you can even eat the bones. The clams in a black-bean sauce ($6.25) are also excellent—large, barely cooked, and tender, well spiced with fresh hot peppers, fermented black beans, a touch of ginger, and diced green and red peppers.

Photograph by Ted Hardin.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Sautéed squid with salt and hot peppers ($6.75) is spicy-hot and tender, dry and crisp. Although I try the sautéed frogs' legs ($9.95) with some trepidation, in my heart they compete gloriously with frogs' legs Provençale. Crunchy and juicy, they are served with a mixture of crisp Chinese vegetables.

Taro "nests" tempt the eye as well as the palate. Taro is a large, white root that tastes vaguely like sweet potato with a hint of turnip. Gathering grates it and forms it into nests, which it deep-fries and fills with either seafood ($8.75) or chicken ($6.45). In the former you will find shrimp, scallops, fish balls, water chestnuts, and Chinese cabbage (bok choy). Unfortunately, in the "crispy taro duck" ($9.35)—a piece of duck topped with taro, dipped in batter, and fried—the taro tastes like hospital mashed potatoes, and the duck is greasy.

Morsels of tender chicken sautéed with crunchy, honey-sweetened walnuts ($5.95), a special one day, are pungent and delicious. You have to wait for the steamed chicken with Chinese sausage ($6.45), but if you like Chinese sausage—fatty, bland, and slightly sweet—this dish is worth the wait. Tender chunks of chicken are steamed with pieces of the sausage and served with lily flowers, water chestnuts, bamboo shoots, and ginger—superb with a bowl of good Chinese rice. The mai fun Singapore ($5.95) is a feast in itself; the vermicelli-type rice noodles (mai fun), cooked with a hint of curry, are mingled with shredded pork, shrimp, chicken, onion, green and red peppers, and hot pepper.

An unusual mixture of sautéed straw, black, and abalone mushrooms ($5.75), in a delicate sauce with ginger and scallion and some snow peas for color, is a harmonious marriage of flavors and textures. Watercress stir-fried in oil and soy sauce ($4.75) is also unusual and worth a try. As are crisp, underdone string beans in a fermented bean-curd sauce ($4.75), a first for me and a wonderful surprise.

No excitement in the desserts: the usual ice cream ($1.25), orange wedges (no charge), and canned litchis ($2.95) that look voluptuous but taste like soap.

There is a full bar and a good wine list. If you order hot sake ($3.95), a bottle of the wine is brought to your table in a teakettle of hot water.

Lunch boxes are available and are delivered free within a ten-block radius for orders of $7 and up.

Gathering is open Monday through Wednesday 11:30 A.M. to midnight, Thursday through Saturday till 1 A.M., Sundays noon to midnight. American Express, MasterCard, Visa. Reservations accepted.

Food—Good to very good
Service—Efficient and unobtrusive
Ambience—West Side chic ■

THE DE' MEDICI PLOT
(or, how Italy nearly lost Sambuca Romana)

By 1533 when Catherine de' Medici left Florence to marry the future king of France, the Italians were the acknowledged masters of the art of cordial making. In monasteries from one end of the country to the other, monks experimented with intricate distillations of herbs, seeds, fruit rinds, berries, flowers. Whatever they could devise that might have a delicious flavor or a healthful effect.

Each order had its formula, concocted in strictest secrecy, guarded jealously, but none was more successful than the liqueur made by a monastery on the outskirts of Rome.

Here the brothers gathered berries from the elderbushes growing in profusion on the Roman hills, steeping them in spirits, distilling that liquor, then smoothing and gentling the fire with sweet syrups. They called their invention Sambuca for the elderbush (sambucus in Latin) and Romana in honor of their city. So delicious was it that its fame soon reached Florence.

Catherine, determined to take the best of Italian liqueurs and food with her to her new country, demanded the recipe. The monks, understandably reluctant to give up the source of much pride and considerable income, were also understandably fearful of what a refusal could mean. The de' Medici penchant for assassination was hardly a secret. Catherine got her recipe.

Or did she? True, she got a recipe which she took with her to France and France today has many splendid liqueurs. But no Sambuca. Sambuca Romana is still made in a beautiful section of Rome from the berries of the elderbush. And that's the only place in the world it is made.

We'll never know how, but like cooks down through the ages, the monks found a way to give Catherine the recipe and still hold on to their secret.

As for Sambuca Romana, the taste is history.

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Dining at Cafe San Martin is a civilized, memorable experience, heightened by tender loving cuisine.

Under the watchful supervision of Ramon San Martin, the gentlemanly dedicated owner/host, every facet of this restaurant meshes beautifully: warm ambience, smartly attractive decor and responsive Continental service. Withal, the price structure seems surprisingly fair.

A sophisticated clientele enjoys the authentic Basque cuisine, a combination of Spanish and French cooking (here, the accent veers a trifle more toward Spain).

At the inviting bar, Vincente dispenses drinks with aplomb. Such gourmets as David Rockefeller and Andres Segovia have enjoyed the cozy, greenery-laced Skylight Room, hung with paintings by Felix Felmart, the distinguished artist.

Evenings, a pianist offers Spanish songs, show tunes and requests from diners.

Chef Antonio Ordaz's a la carte menu is diverse. A choice delicacy, Angulas De Aguinaga (Tiny Eels In Olive Oil & Red Pepper) is a favorite; along with more typical appetizers like Duck Pate & Garlic Shrimps. Cold Gazpacho Andaluz is an ideal summer soup. Entrees are all tops; try Grain Fed Chicken, Roasted On the Spit; and rack of Baby Lamb Chops, Segovia Style. A variety of fine coffees accompanies a choice of celestial desserts.

Our readers should note a speedily served, complete prix fixe dinner at a remarkable $14.00 (dishes change nightly). It's perfect for pre-theatre plans.

Cafe San Martin is open for dinner 7 days a week, 5:30 PM-midnight. Entrees $7.25-$15. Full Roast Suckling Pig dinner (6 or more) $20-$35. Sun. brunch. Excel. wine list. Priv. parties, catering. Casual dress. Credit cards. Reservations suggested. 288-0470

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BY LEONORE FLEISCHER

Watches and More

ITEMS IN THIS ONE-OF-A-KIND SALE FALL into three categories: classic and vintage watches for men and women, estate jewelry, and contemporary American-art jewelry. A few examples of men's watches: about 100 Benrus, Bulova, and Hamilton wristwatches, were $195–$275, now $95–$195 (gold-filled Bulova tank watch, with engraved case, circa 1920, was $265, now $195); Royce steel "skeleton" watch (you can see the works), circa 1950, was $265, now $125; Ingersoll Mickey Mouse steel tank watch, circa 1940, was $265, now $125; a group of gold watches by Bulova, Hamilton, Longines, and others (14K Girard-Perregaux watch, circa 1940, was $425, now $275); classic 18K Patek Philippe waterproof automatic, circa 1950, was $2,450, now $1,550; 18K Cartier tank watch, with Vacheron Constantin movement and 18K deployant buckle, circa 1971, Paris, was $3,000, now $1,800; Rolex steel-and-gold date automatic with steel-and-gold Rolex bracelet, was $1,800, now $950; and many more. A few examples for women: a large selection of steel, gold-filled, and gold (some with diamonds) wristwatches, were $175–$600, now $75–$350; Audemars classic platinum-and-diamond watch, was $600, now $425; Rolex steel-and-gold watch, circa 1950, was $750, now $475; pink-gold cocktail watch, set with rubies and diamonds, circa 1940, was $795, now $425. Estate jewelry includes: a little Georgian pin, in the shape of a royal lion, set with pavé diamonds, circa 1830, was $675, now $425; Victorian Etruscan Revival long earrings of 18K gold and pink tourmaline, were $1,650, now $1,150; 18K pin of a cat playing with pearl ball, circa 1900, was $950, now $550; rose-gold cuff links, set with rubies, circa 1915, were $450, now $275; Art Deco French enamel minaudière, was $650, now $325; 14K pillboxes, circa 1940, were $425 each, now $225; Jensen sterling pin and bracelet, with floral designs, circa 1925, were $175 and $275, respectively, now $95 and $175. Contemporary artists' jewelry includes many signed one-of-a-kind pieces: Gayle Saunders baroque Biwa-pearl-multi-colored-gold-and-sterling necklace, was $4,450, now $3,000; Caroline Strieb amethyst-gold-sterling-and-ivory necklace, was $1,870, now $1,250; Earl Pardon fused-silver-emerald-and-gold earrings, were $550, now $300; Walter Belizario champlevé-enamel pendant, was $400, now $275; Michael Soles sterling-and-carved-carnelian cast bracelet, was $400, now $250; Glenda Arentzen sterling-silver-and-14K ring, was $150, now $95; Lynda Priest sterling-and-14K repoussé lion pendant with pearls and sapphires, was $715, now $450; Mark Dornan 14K yellow- and pink-gold "Moon Lady" figurine, was $750, now $425; and much more. All watches sold with new straps and one-year guarantee. American Express, Diners Club, MasterCard (M.C.), Visa (V.), checks accepted; all sales final. *Aaron Faber Jewelry, 666 Fifth Ave., near 53rd St. (586-8411); Mon.–Fri. 10:30 a.m.–5:45 p.m., and Sat. till 5:30; through 4/7.*

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

Something for Everyone

TRISHOP, THE NOT-FOR-PROFIT THRIFT shop operating for the benefit of mental-health organizations, has received a large and generous series of donations from a very famous Fifth Ave. store, consisting of unsold items for men, women, and children. Some merchandise is damaged, so check carefully. Everything sold as is. For men: a large assortment of slacks, summer and winter weights, in many fabrics and colors, sizes 28–40, here $10–$35; sweaters in acrylic, wool, and cashmere, sizes S–XL, here $10, $16–$25, and $60, respectively; cotton-knit short-sleeved shirts, size S–XL, here $10; polyester-and-cotton polo shirts in many colors and sizes, here $6; cotton turtlenecks, sizes M–L, here $8; cotton tuxedo shirts, here $6; three dozen designer silk ties, here $8 each. For women: assorted designer sportswear separates and dresses, sizes 6–18, here $10–$40; lightweight polyester jackets, sizes 8–18, here $15; sweaters in acrylic, cotton, or wool, sizes S–L, here $8–$16; polyester slacks with elastic waistband, sizes 6–18, here $1; a large selection of blouses, in various colors and styles, sizes 8–18, here $10; designer cotton polo shirts, including some from Izod, sizes S–L, here $6–$10; about 40 one-of-a-kind Gloria Sachs separates and dresses, many in cotton or linen, here $35–$150 (for a cashmere dress). For children: toddlers' velour tops, sizes 12–24 months, here $5; girls' classic cotton-and-polyester, button-collar shirts, sizes 4–6X, here $3; boys' and girls' sportswear separates, sizes 6–18, here $2–$10; boys' winter outerwear jackets, sizes 12–20, here $25–$35; stuffed animals, including Curious George, polar bears, elephants, and lambs, here $6 and $8. Also, Ralph Lauren leather key rings, here $1; small leather goods, here $5–$15; light-up mirrors and silver-plated compacts, here $8 each; plastic compacts, here $3; a large selection of handsome jewelry boxes, in suede, leather, and wood, retail up to $265 each, here $12–$55; and much more. Cash-and-carry only; all sales final. *Trishop, 1689 First Ave., near 87th St. (369-2410); Tues.-Sat. 9:30 a.m.-4:30 p.m.; while stock lasts.*

Envelopes and Paper

A READER'S TIP LED US TO THIS PAPER wholesaler and printer, which offers closeouts, overruns, and odd lots of stationery and envelopes at very low prices. The paper and envelopes are in vibrant colors, including black: letter-size sheets in about 30 colors, here $3–$4 for 100; No. 10 envelopes to match, in about 40 colors, here $1 for 25; grooved sheets in five colors, here $6 for 100; No. 10 grooved envelopes to match, here $3 for 25; three sizes of invitation or greeting-card envelopes, in more than 40 colors, here $1 for 25; clasp envelopes, 9 by 12 in. or 10 by 13 in., in five colors including black, here $1 for 2, $40 for 100. Also, letter-size "funnies"—sheets of paper with cartoon headlines and captions—are available at $4 for 100 sheets of the same design, with your message printed for an additional flat fee of $25 for 100 to 1,000 sheets. Other printing is also done at low rates. Cash-and-carry only; all sales final. *Hudson Envelope Corp., 33 West 17th St. (691-3333); Mon.-Fri. 6 a.m.-5 p.m.*

Spring Knitting

YARNS ARE ON SALE HERE: BRUNSWICK Germantown wool worsted, in 88 colors, was $4.25 for a 100-g. skein, now $2.99; Fantacia's Cin-Cin, a cotton-and-rayon-blend nubby yarn, was $5.50 for a 50-g. ball, now $4.39; Reynolds Icelandic Lopi wool, was $4.79 for a 100-g. skein, now $3.99; New York Yarn Center's own cotton Flake and cotton Plain yarns, 99 cents for a 2-oz. skein; Ironstone Shetland wool, New Zealand wool, and Berber wool, in many colors, $1.98 for a 100-g. skein; Galler Parisian mercerized cotton, sun- and salt-resistant, was $1.90 for a 1-oz. ball, now $1.49; Boye NeedleMaster circular-needle kits, containing sizes 2–15 (16 in., 24 in., 29 in. lengths), were $65, now $49.95. Mail orders accepted (add $3.50 for postage, plus applicable sales tax). M.C., V., checks accepted; all sales final. *New York Yarn Center, 61 West 37th St., second floor, N.Y., N.Y. 10018 (921-9293); Mon.-Wed. and Fri. 10 a.m.-6 p.m., Thurs. till 7 p.m., and Sat. till 5 p.m.; through 3/31.*

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A Complete Entertainment Guide for the Week Beginning March 7.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—Thru Mar. 6: "American Dreams"; "8 1/2 x 11." Opening Mar. 7: "The World of Tomorrow." #2—Thru Mar. 6: "Children of Paradise"; "Zero for Conduct." Mar. 7-8: "Gun Crazy"; "Detour." Mar. 9-10: "Starstruck"; "A Hard Day's Night." Mar. 11-12: "Napoleon."

3. **VANDAM—Vandam St. nr. Ave. Americas.** 675-0498. Beg. Mar. 2: "The Compleat Beatles."

4. **ESSEX—Grand St. nr. Essex.** 982-4455. Thru Mar. 8: "Legend of the Bayou." Beg. Mar. 9: "Killpoint."

5. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. "Burroughs." On Mar. 6: Experimental French films. **AGEE ROOM**—"To Be or Not to Be (1942)."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Liquid Sky." #2—"Android."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Thru Mar. 8: "The Right Stuff." Beg. Mar. 9: "Harry & Son."

9. **ART—8th St. E. of University Pl.** 473-7014. "El Norte."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Mar. 5: "Nosferatu (1922)"; "The Last Laugh." Mar. 6: "Mr. Skeffington"; "Old Acquaintance." Mar. 7: "Suddenly, Last Summer"; "Holiday." Mar. 8: "Wife vs. Secretary"; "Too Hot to Handle." Mar. 9-10: "Casablanca"; "The Maltese Falcon." Mar. 11: "And Then There Were None"; "Dead of Night."

11. **ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Mar. 8: "Gorky Park"; "Under Fire."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Mar. 6: "Halloween"; "Friday the 13th." Mar. 7-8: "Last Tango in Paris"; "Luna." Mar. 9-10: "Come Back to the 5 & Dime, Jimmy Dean, Jimmy Dean"; "Health." Beg. Mar. 11: "Cabaret"; "All That Jazz."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"This is Spinal Tap." #2—"Over the Brooklyn Bridge."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"The Dresser." #2—"The Dresser." #3—"Broadway Danny Rose." #4—"Broadway Danny Rose."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "Tender Mercies."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. Thru Mar. 8: "Lassiter." Beg. Mar. 9: "Mike's Murder."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Blame It on Rio."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Terms of Endearment."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Footloose." #2—"Broadway Danny Rose." #3—"Against All Odds."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—Thru Mar. 8: "Scarface." Beg. Mar. 9: "Splash." #2—"Silkwood."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Terms of Endearment."

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—Thru Mar. 8: "Lassiter." Beg. Mar. 9: "Mike's Murder." #2—"Blame It on Rio." #3—"Sudden Impact." #4—"D.C. Cab." #5—"Boarding House." #6—"Star 80."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"Footloose." #2—582-5070. "Against All Odds."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Yentl."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "The Right Stuff."

37. **RKO WARNER TWIN—B'way nr. 47th St.** 975-8366. #1—"Over the Brooklyn Bridge." #2—"Unfaithfully Yours."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Angel." **EMBASSY 3**—"Never Cry Wolf." **EMBASSY 4**—"The Big Chill."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Mar. 5: "Midnight Cowboy"; "Marathon Man." Mar. 6-7: "Danton"; "La Nuit de Varennes." Mar. 8-10: "A Place in the Sun"; "Cat on a Hot Tin Roof." Mar. 11-12: "Brother Sun, Sister Moon"; "Romeo and Juliet (1968)." #2—Mar. 5-6: "Barbarella"; "Flesh Gordon." Mar. 7-8: "The Brood"; "Videodrome"; "Scanners." Mar. 9-10: "Zelig"; "A Midsummer Night's Sex Comedy." Mar. 11: "Shane"; "One-Eyed Jacks."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—"Harry & Son." #2—Thru Mar. 8: "Legend of the Bayou." Beg. Mar. 9: "Killpoint."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "Smurfs and the Magic Flute."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. Thru Mar. 6: "Backstage at the Kirov." Beg. Mar. 7: "Jazzman."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Fantasia."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. Thru Mar. 8: "Yentl." Beg. Mar. 9: "Ruben, Ruben."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. "Fanny & Alexander."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Unfaithfully Yours."

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. "Educating Rita."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. Beg. Mar. 2: "This is Spinal Tap."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "Blame It on Rio."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "A Woman in Flames."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Confidentially Yours."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 759-4630. "The Trouble With Harry."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"The Right Stuff." #2—"Lassiter."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. Thru Mar. 8: "The Big Chill." Beg. Mar. 9: "Silkwood." **CORONET**—"Terms of Endearment."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Le Crabe Tambour."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "And the Ship Sails On." **CINEMA II**—753-0774. "The Dresser."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—"Over the Brooklyn Bridge." #2—832-2720. Thru Mar. 8: "Ruben, Ruben." Beg. Mar. 9: "Mike's Murder."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "Broadway Danny Rose."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Harry & Son." #2—"This is Spinal Tap."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Night of the Shooting Stars."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Silkwood."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. "El Norte."

78. **UA EAST—First Ave. at 85th St.** 249-5100. Thru Mar. 8: "Never Cry Wolf." Beg. Mar. 9: "Splash."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Against All Odds." #2—"Footloose."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. Thru Mar. 8: "Scarface."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—Thru Mar. 8: "Lassiter." Beg. Mar. 9: "Mike's Murder." #2—"Over the Brooklyn Bridge."

MOVIES

61st Street & Above
West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. Closed Wed. Mar. 7. "Tender Mercies."

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"That Sinking Feeling." #2—"Basileus Quartet." #3—Beg. Mar. 2: "Demons in the Garden."

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"Entre Nous." #2—"The Trouble With Harry."

89. **REGENCY—B'way nr. 67th St.** 724-3700. Thru Mar. 5: "Trader Horn"; "Tarzan and His Mate." Mar. 6-7: "Flying Down to Rio"; "A Damsel in Distress." Mar. 8-10: "Bhowani Junction"; "The Night of the Iguana." Mar. 11-12: "The Sound of Music."

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—"Carmen." #2—"The Dresser."

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"Harry & Son." #2—"Against All Odds." #3—"Lassiter." #4—"The Right Stuff."

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—Thru Mar. 8: "Broadway Danny Rose." Beg. Mar. 9: "Seeing Red." #2—"Broadway Danny Rose."

95. **THALIA—95th St. W. of B'way.** 222-3370. Mar. 5: "The Last Laugh"; "Variety." Mar. 6: "Crime and Punishment (1970)"; "Marriage." Mar. 7: "A Page of Madness"; "Passing Fancy." Mar. 8: "Roadie"; "D.O.A." Mar. 9: "Black Orpheus"; "I Love You." Mar. 10: "Los Olvidados"; "The Exterminating Angel"; "El (This Strange Passion)." Mar. 11: "Fellini's Casanova."

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Thru Mar. 8: "The Seven Samurai." Mar. 9: "The Tenant"; "Cul-de-Sac." Mar. 10: "The Elephant Man"; "Freaks." Mar. 11: "Singin' in the Rain"; "Top Hat."

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—"El Norte." #2—Thru Mar. 8: "Gorky Park"; "Under Fire." Beg. Mar. 9 (tent.): "Nostalghia." "Moscow Does Not Believe in Tears." #3—Thru Mar. 8: "Tender Mercies." Beg. Mar. 9 (tent.): "Silkwood." #4—Thru Mar. 8: "The Return of Martin Guerre." Beg. Mar. 9: "Splash."

98. **RKO COLISEUM TWIN—B'way at 181st St.** 927-7200. #1—"Sweet Sixteen"; "Boarding House." #2—"The Secret Ninja"; "Legend of the Bayou."

99. **ALPINE—Dyckman St. at B'way.** 567-3587. Thru Mar. 8: "Scarface." Beg. Mar. 9: "Reckless."

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 496-0900. Naturemax Theater: Adm. $3; senior citizens & children $1.50 (each film): Mon.-Fri., 10:30 a.m.: "Man Belongs to Earth"; Mon.-Fri., 11:30 a.m.-3:30 p.m., Sat.-Sun., 10:30 a.m.-4:40 p.m.: "To Fly" & "Living Planet"; Adm. $4.50; senior citizens & children $3 (double feature): Fri., 4:30 p.m.: "To Fly" & "Living Planet"; Fri.-Sat., 6 p.m.: "Living Planet" & "Man Belongs to the Earth"; Fri.-Sat., 7:30 p.m.: "To Fly" & "Man Belongs to the Earth."

ASTORIA MOTION PICTURE AND TELEVISION FOUNDATION—Zukor Theater, 34-31 35th St., Astoria. 784-4742. Adm. $4. Video/TV: Humor/Comedy. Mar. 9, 7:30 p.m.: "Video Pioneers," & "Musical Comedy."

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. $3; members $2. Mar. 9, 8 p.m.: "The Cage" (1947), "The Petrified Dog" (1948), "Mr. Frenhofer and the Minotaur" (1948) & "The Lead Shoes" (1949) by Sidney Peterson. Mar. 10, 8 p.m.: "Horror Dream" (1947), "Clinic of Stumble" (1947), "Adagio for Election Day" (1949), "Japanese House" (1958) & "Man in a Bubble" (1981) by Peterson. Mar. 11, 8 p.m.: New Filmmakers Showcase.

COLUMBIA UNIVERSITY—Piccolo Teatro, Casa Italiana, Amsterdam Ave. at 117th St. 280-2306. Adm. $3; Columbia students $2; members $1. Mar. 9, 7 p.m.: "Down and Dirty" (1976) by Ettore Scola, with Nino Manfredi.

FRENCH INSTITUTE—at Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students & senior citizens $2; members free.

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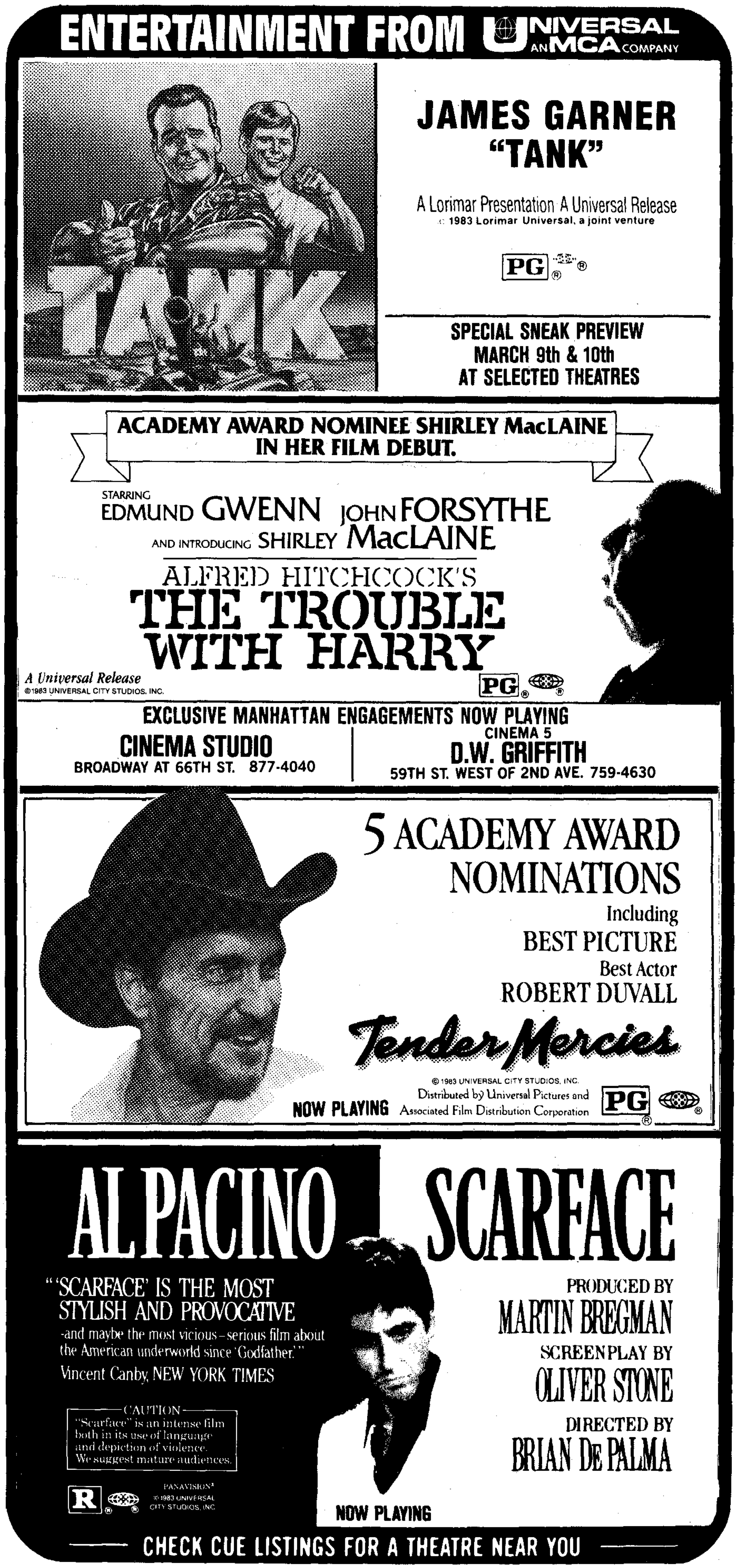

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Mar. 7, at 1, 3:15, 6 & 8:30 p.m.: "L'Etoile du Nord" (1982) by Pierre Granier-Deferre, with Simone Signoret.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050. Adm. $2; children $1. Mar. 10, 2 p.m.: "The Olympics in Mexico," "Felipa—North of the Border," & "Ferdinando El Toro."

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City. 784-2084. Sug. don. $1. Thru Mar. 18: "Abstraction & Image Processing: Tapes & Graphics," & "Obscura Projections: Objects and TV" by Ted Victoria.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, students & senior citizens $3. Tribute to Toshiro Mifune. Mar. 7, 7 & 9:30 p.m.: "Yojimbo" (1961) by Akira Kurosawa. Mar. 9, 7 p.m.: "Downtown" (1957) by Yasuki Chiba, & "Drunken Angel" (1948) by Akira Kurosawa. Mar. 10, 1 p.m.: "Saga of the Vagabonds" (1959) by Toshio Sugie; 3:30 p.m.: "Hell in the Pacific" (1968) by John Boorman. Mar. 11, 1 p.m.: "The Important Man" (1961) by Ismael Rodriguez; 3:30 p.m.: "Red Beard" (1965) by Akira Kurosawa.

THE JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1889. Adm. $4; students & senior citizens $2.50; members $1. Mar. 11, 4 p.m.: "The Jews of Djerba" (1978) & "Pilgrimage to Djerba" (1978) by Alain Cohen & Georges Nizan.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. $3. Mar. 9, 8 p.m.: "Green Card: An American Romance" by Bruce & Norman Yonemoto. Mar. 10, 8 p.m.: "Petunia" (1980) by Penelope Georgiou. Mar. 11, 8 p.m.: "Avrum et Cipojra" (1973), "Les Sorties de Charlerine Dupas (l'Été" (1979), "Le Chien Amoureux (Journal Filmé, Part II)" (1979), "My Mother Was a Star" (1979) & "Le Grand Amour de Lucien Lumière" (1981) by Joseph Morder.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Mar. 6-17: Women at Work. Thru Apr. 5: Hitchcock by Hitchcock. Thru May 3: Rod Serling: Dimensions of Imagination.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens & children $2. Mar. 5, 8 p.m.: "Beyond Reasonable Doubt" (1980) by John Laing. Mar. 6, 8 p.m.: "Maedchen in Uniform" (1931) by Leontine Sagan. Mar. 7, 8 p.m.: "A Woman Rebels" (1936) by Mark Sandrich, with Katharine Hepburn, & "Christopher Strong" (1933) by Dorothy Arzner, with Hepburn. Mar. 8, 8 p.m.: "A Brief Vacation" (1975) by Vittorio de Sica. Mar. 9, 7:30 p.m.: "The American Soldier" (1970) by Rainer Werner Fassbinder; 8 p.m.: "The Importance of Being Earnest" (1952) & "Pygmalion" (1938) by Anthony Asquith. Mar. 10-11, 12 noon: "Berlin Alexanderplatz" (1980) by Rainer Werner Fassbinder.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Mar. 6, 12 noon:: "Breathless" (1959) by Jean-Luc Godard, & "Rendezvous" (1977) by Claude Lelouch; 2:30 p.m.: "Always for Pleasure" by Les Blank, & "Carnival TNT." Mar. 8, 12 noon: "Game" (1972) by Jon & Abby Child, "Ain't Nobody's Business" (1977) by Sally Barrett-Page, & "Hard Work" (1978) by Ginny Durrin. **Jefferson Market branch, 425 Ave. Americas.** Free. Mar. 8, 6 p.m.: "The Naked Night" (1953) by Ingmar Bergman.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4; members, senior citizens & students $3. The Films of Jean Negulesco. Mar. 6, 8 p.m.: "Road House" (1948), & "Phone Call From a Stranger" (1952) with Bette Davis & Shelley Winters. Mar. 7, 8 p.m.: "Lydia Bailey" (1952), & "Nobody Lives Forever" (1945) with John Garfield. Mar. 8, 8 p.m.: "The Mudlark" (1950), & "Titanic" (1953) with Barbara Stanwyck. Mar. 9, 8 p.m.: "Three Came Home" (1950) with Claudette Colbert, & "The Conspirators" (1944) with Hedy Lamarr, Peter Lorre & Sydney Greenstreet. Mar. 10-11, 4 p.m.: "Deep Valley" (1946), & "Lure of the Wilderness" (1952); 8 p.m.: "Humoresque" (1946) with Joan Crawford & John Garfield, & "Johnny Belinda" (1948). Fri.-Sun., 2 p.m. (free): "Rings on the Water" by Mercedes Gregory; 3 p.m. (free): "Grenada: The Future Coming Towards Us" by John Douglas, Carmen Ashhurst & Samori Marksman.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Mar. 10, 2 p.m.: "Flash Gordon: Space Soldiers Conquer the Universe" (1940) by Ford Beebe & Ray Taylor, Parts 1-4.

SQUAT THEATRE—256 W. 23rd St. 206-0945. Adm. $4. Mar. 9-11, 6 & 10 p.m.: "Seven Beauties" (1976) by Lina Wertmuller, with Giancarlo Giannini, & (at 8 p.m.) "Love and Anarchy" (1974) by Wertmuller, with Giannini & Mariangela Melato.

YM & YWHA—92nd St. branch, at 1395 Lexington Ave. 427-4410; Y-Charge: 831-8603. Adm. $6. Mar. 7, 8 p.m.: "Hill 24 Doesn't Answer" (1955) by Thorold Dickinson.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—Thru Mar. 8: "Scarface." Beg. Mar. 9: "Splash." #2—Thru Mar. 8: "Star 80." Beg. Mar. 9: "Killpoint." #3—Thru Mar. 8: "Blame It on Rio."

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—Thru Mar. 8: "Legend of the Bayou"; "Scarface." #2—Thru Mar. 8: "Boarding House."

104. ***CITY—2081* Bartow Ave. in Co-op City.** 379-4998. #1—"Footloose." #2—"Harry & Son."

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—Thru Mar. 8: "Harry & Son." #2—Thru Mar. 8: "Educating Rita."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"Silkwood." #2—"The Dresser." #3—"Unfaithfully Yours." #4—Thru Mar. 8: "Lassiter." Beg. Mar. 9: "Mike's Murder."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"Footloose." #2—"Lassiter."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "Broadway Danny Rose."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—Thru Mar. 8: "Broadway Danny Rose." #2—Thru Mar. 8: "The Right Stuff." #3—Thru Mar. 8: "Against All Odds"; "Caligula."

115. **RKO FORDHAM—E. Fordham Rd. at Valentine Ave.** 367-3050. #1—"Against All Odds." #2—"The Secret Ninja"; "Wild Style." #3—"D.C. Cab"; "The House Where Death Lives." #4—"Legend of the Bayou"; "Sweet Sixteen."

117. **VALENTINE—E. Fordham Rd. at Valentine Ave.** 584-9583. #1—Thru Mar. 8: "Lassiter." Beg. Mar. 9: "Mike's Murder." #2—Thru Mar. 8: "Death Stalker." Beg. Mar. 9: "Killpoint." #3—Thru Mar. 8: "Running Hot." Beg. Mar. 9: "Splash."

118. **WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** 409-9030. #1—"Lassiter." #2—"Legend of the Bayou." #3—"Harry & Son." #4—"Against All Odds." #5—"Footloose." #6—"Boarding House." #7—"Fantasia." #8—"Scarface." #9—"Terms of Endearment." #10—"Over the Brooklyn Bridge."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—Thru Mar. 8: "Fantasia." Beg. Mar. 9: "Mike's Murder." #2—"The Right Stuff." #3—Thru Mar. 8: "Boarding House." Beg. Mar. 9: "Forced Entry." #4—Thru Mar. 8: "Legend of the Bayou." Beg. Mar. 9: "Killpoint." #5—Thru Mar. 8: "Silkwood." Beg. Mar. 9: "Splash."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Broadway Danny Rose." #2—"Harry & Son."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—Thru Mar. 8: "Blame It on Rio." Beg. Mar. 9: "Splash." #2—Thru Mar. 8: "Boarding House." Beg. Mar. 9: "Blame It on Rio."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"Footloose." #2—"Terms of Endearment." #3—"Against All Odds."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—"Broadway Danny Rose." #2—"Unfaithfully Yours." #3—Thru Mar. 8: "Lassiter." Beg. Mar. 9: "Mike's Murder." #4—"Harry & Son."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—"The Dresser." #2—"Broadway Danny Rose." #3—Thru Mar. 8: "Harry & Son." Beg. Mar. 9 (tent.): "Killpoint." #4—"Footloose."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—"Broadway Danny Rose."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—Thru Mar. 8: "Silkwood." #2—Thru Mar. 8: "Broadway Danny Rose." #3—Thru Mar. 8: "Harry & Son."

213. **COBBLE HILL—TWIN—Court St. at Butler.** 596-9113. #1—"The Right Stuff." #2—"Harry & Son."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"Against All Odds." #2—"Footloose."

225. **FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U.** 253-1110. #1—"Over the Brooklyn Bridge." #2—Thru Mar. 8: "The Right Stuff." Beg. Mar. 9: "Mike's Murder." #3—"Fantasia." #4—"Unfaithfully Yours."

228. **GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. "Scarface."

231. **MIDWOOD—AVENUE U—At E. 16th St.** 336-1234. "Yentl."

233. **MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H.** 859-1384. "Harry & Son."

234. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—"Against All Odds." #2—"Lassiter." #3—"Blame It on Rio." #4—Thru Mar. 8: "Silkwood." Beg. Mar. 9: "Splash."

235. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. "Over the Brooklyn Bridge."

236. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—"The Dresser." #2—"Against All Odds."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—Thru Mar. 8: "Lassiter"; "The Secret Ninja." Beg. Mar. 9: "Killpoint." #2—Thru Mar. 8: "Footloose"; "Legend of the Bayou." #3—"Against All Odds."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—"Footloose." #2—"Never Cry Wolf."

302. **MARINER'S HARBOR—JERRY LEWIS—** 273-9601. Program unavailable.

303. **NEW DORP—HYLAN—** 351-6601. #1—Thru Mar. 8: "Terms of Endearment." Beg. Mar. 9: "Splash." #2—"Against All Odds."

304. **NEW DORP—LANE—** 351-2110. "Footloose."

305. **NEW DORP—RAE—** 979-0444. #1—"Lassiter." #2—"Harry & Son."

306. **NEW DORP—RKO FOX PLAZA—** 987-6800. #1—"Over the Brooklyn Bridge." #2—"Blame It on Rio."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—"Broadway Danny Rose." #2—"Unfaithfully Yours."

308. **NEW SPRINGVILLE—RKO RICHMOND—** 761-3103. "Fantasia."

Queens

401. **ASTORIA—UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—"Harry & Son." #2—Thru Mar. 8: "Lassiter." Beg. Mar. 9: "Mike's Murder." #3—Thru Mar. 8: "Legend of the Bayou." Beg. Mar. 9: "Killpoint." #4—"Against All Odds."

402. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"Against All Odds." #2—"Lassiter."

403. **BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-1110. #1—"Silkwood." #2—"Harry & Son." #3—Thru Mar. 8: "The Right Stuff." Beg. Mar. 9: "Splash." #4—"Over the Brooklyn Bridge."

406. **CORONA—PLAZA—*Roosevelt Ave. nr. 103r* St.** 639-0012. Thru Mar. 8: "Around the World in 80 Days." Beg. Mar. 9: "Scarface."

407. **DOUGLASTON—MOVIEWORLD.—L.I. Expwy. at Cross Island Pkwy.** 423-7200. #1—"Broadway Danny Rose." #2—"Blame It on Rio." #3—"Blame It on Rio." #4—"Unfaithfully Yours." #5—"Unfaithfully Yours." #6—"Footloose." #7—"Yentl."

408. **ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—"Footloose." #2—"Broadway Danny Rose."

410. **FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—Thru Mar. 8: "Broadway Danny Rose." #2—Thru Mar. 8: "Against All Odds."

MOVIES

411. **FLUSHING—RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—Thru Mar. 8: "Footloose." Beg. Mar. 9: "Splash." #2—"Unfaithfully Yours." #3—"Terms of Endearment."

412. **FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—"Against All Odds." #2—"Harry & Son." #3—Thru Mar. 8: "Lassiter." Beg. Mar. 9: "Mike's Murder."

413. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—"Blame It On Rio." #2—Thru Mar. 8: "Legend of the Bayou." Beg. Mar. 9: "Killpoint." #3—"Broadway Danny Rose." #4—"The Big Chill."

414. **FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. #1—Thru Mar. 8: "Silkwood." #2—Thru Mar. 8: "Yentl."

416. **FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. #1—"The Dresser." #2—Thru Mar. 8: "Tender Mercies."

417. **FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave.** 544-1020. Program unavailable.

418. **FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—"Fantasia." #2—"Harry & Son."

419. **FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. "Terms of Endearment."

420. **FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. #1—Thru Mar. 8: "The Right Stuff." Beg. Mar. 9: "Splash." #2—Thru Mar. 8: "Lassiter." Beg. Mar. 9: "Mike's Murder." #3—"Unfaithfully Yours." #4—"Silkwood."

422. **FRESH MEADOWS—CINEMA CITY—Horace Harding Exp. at 183rd St.** 357-9100. #1—Thru Mar. 8: "The Right Stuff." Beg. Mar. 9: "Killpoint." #2—Thru Mar. 8: "Educating Rita." Beg. Mar. 9: "Splash." #3—"Footloose." #4—"Harry & Son." #5—"The Dresser."

423. **FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—"Over the Brooklyn Bridge." #2—"Terms of Endearment."

424. **GLEN OAKS—RKO—Union Tpke. at 255th St.** 347-7777. "Legend of the Bayou"; "Sweet Sixteen."

426. **JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St.** 335-0170. #1—"Terms of Endearment." #2—"Broadway Danny Rose." #3—"Harry & Son."

427. **JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave.** 429-8004. "Legend of the Bayou."

428. **JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave.** 335-0242. #1—Thru Mar. 8: "Smurfs and the Magic Flute"; "Angel." #2—"Harry & Son." #3—Thru Mar. 8: "Running Hot"; "The Secret Ninja." Beg. Mar. 9: "Splash."

436. **KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr.** 268-3636. Thru Mar. 8: "Scarface"; "Running Hot." Beg. Mar. 9: "Yentl."

438. **MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St.** 894-4183. "Against All Odds."

439. **OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd.** 848-1738. #1—"Against All Odds." #2—Thru Mar. 8: "Lassiter." Beg. Mar. 9: "Mike's Murder."

442. **REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave.** 639-0600. Thru Mar. 8: "Angel"; "Screwballs." Beg. Mar. 9: "Scarface."

443. **REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. & L.I. Expwy.** 699-4700. #1—"Reckless." #2—"Star 80." #3—"Scarface."

5. **RICHMOND HILL—LEFFERTS—Liberty Ave. at 122nd St.** 843-8240. Program unavailable.

47. **ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St.** 945-4632. #1—"Against All Odds." #2—"Harry & Son."

448. **SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St.** 784-3050. #1—Thru Mar. 8: "Broadway Danny Rose." #2—Thru Mar. 8: "Against All Odds."

450. **WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St.** 767-2800. #1—"Footloose." #2—"Harry & Son."

451. **WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St.** 296-2325. Thru Mar. 8: "Scarface." Beg. Mar. 9: "Reckless"; "Hot Dog."

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Executive Producers GEORGE YANEFF KENT WALWIN GRAHAME JENNINGS
Co-Producer JIM BEACH · From the Novel by JOHN IRVING · Screenplay by TONY RICHARDSON
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500. **BALDWIN—GRAND AVENUE—** 223-2323. #1—"Against All Odds." #2—"Broadway Danny Rose."

501. **BALDWIN—RKO—** 223-9230. "Footloose."

502. **BELLEROSE—RKO—** 775-1351. Thru Mar. 6: "Sudden Impact." Beg. Mar. 7: "Uncommon Valor."

503. **BELLMORE—PLAYHOUSE—** 785-5400. #1—"Scarface." #2—"Gorky Park."

504. **BELLMORE—THE MOVIES—** 785-3032. "To Be or Not to Be."

506. **BETHPAGE—BETHPAGE—** 796-2554. Program unavailable.

507. **BETHPAGE—MID-ISLAND—** 796-7500. Program unavailable.

511. **EAST MEADOW—FLICK—** 794-8008. Program unavailable.

512. **EAST MEADOW—MEADOWBROOK—** 731-2423. #1—"Fantasia." #2—Thru Mar. 8: "Lassiter." Beg. Mar. 9: "Mike's Murder." #3—Thru Mar. 8: "Over the Brooklyn Bridge." Beg. Mar. 9: "Killpoint." #4—Thru Mar. 8: "The Right Stuff." Beg. Mar. 9: "Splash."

514. **ELMONT—ARGO—** 437-0356. Program unavailable.

517. **FLORAL PARK—RKO FLORAL—** 352-2280. Thru Mar. 8: "The Right Stuff." Beg. Mar. 9: "Splash."

518. **FRANKLIN SQUARE—FRANKLIN—** 775-3257. #1—Thru Mar. 8: "Harry & Son." #2—Thru Mar. 8: "Trading Places"; "Uncommon Valor."

519. **GARDEN CITY—RKO ROOSEVELT FIELD** — 741-4007. #1—Thru Mar. 8: "Lassiter." Beg. Mar. 9: "Mike's Murder." #2—"Terms of Endearment." #3—"Blame It on Rio."

521. **GARDEN CITY PARK—RKO PARK EAST** — 741-8484. "Against All Odds."

523. **GREAT NECK—SQUIRE—** 466-2020. #1—Thru Mar. 8: "Fanny & Alexander." Beg. Mar. 9: "Mike's Murder." #2—Thru Mar. 8: "Lassiter." Beg. Mar. 9: "Killpoint." #3—Thru Mar. 8: "Over the Brooklyn Bridge."

524. **HEWLETT—RKO—** 791-6768. "Sudden Impact."

526. **HICKSVILLE—HICKSVILLE—** 931-0749. #1—"El Norte." #2—Thru Mar. 8: "Never Cry Wolf." Beg. Mar. 9: "Killpoint."

528. **HICKSVILLE—RKO TWIN NORTH—** 433-2400. "Silkwood." **SOUTH**—"Unfaithfully Yours."

529. **LAWRENCE—RKO—** 371-0203. #1—Thru Mar. 8: "Footloose." Beg. Mar. 9: "Splash." #2—"The Big Chill." #3—"Against All Odds."

530. **LEVITTOWN—LEVITTOWN—** 731-0516. #1—Thru Mar. 8: "Scarface"; "Running Hot." Beg. Mar. 9: "Yentl." #2—Thru Mar. 8: "The Big Chill"; "The Man Who Loved Women." Beg. Mar. 9 (tent.): "Star 80"; "Reckless."

531. **LEVITTOWN—LOEWS NASSAU—** 731-5400. #1—"Against All Odds." #2—"Footloose." #3—"Tender Mercies." #4—"Broadway Danny Rose." #5—"Terms of Endearment." #6—"Harry & Son."

532. **LONG BEACH—LIDO—** 432-0056. Thru Mar. 8: "Reckless"; "Clash of the Titans." Beg. Mar. 9: "Wild Style"; "The Fog."

533. **LYNBROOK—LYNBROOK—** 593-1033. #1—"Harry & Son." #2—"Broadway Danny Rose." #3—"Fanny & Alexander." #4—Thru Mar. 8: "Yentl." Beg. Mar. 9: "Killpoint."

534. **LYNBROOK—STUDIO ONE—** 599-1444. #1—Thru Mar. 8: "El Norte."

535. **MALVERNE—TWIN—** 599-6966. #1—Thru Mar. 8: "To Be or Not to Be." Beg. Mar. 9: "Yentl." #2—Thru Mar. 8: "The Big Chill." Beg. Mar. 9 (tent.): "Scarface."

536. **MANHASSET—MANHASSET—** 627-7887. #1—"Harry & Son." #2—"Silkwood." #3—Thru Mar. 8: "Educating Rita." Beg. Mar. 9: "Splash."

537. **MANHASSET—RKO CINEMA—** 627-1300. "Terms of Endearment."

540. **MASSAPEQUA—PEQUA—** 799-6464. "Harry & Son."

541. **MASSAPEQUA—THE MOVIES AT SUNRISE MALL—** 795-2244. #1—"Against All Odds." #2—"Unfaithfully Yours." #3—"Terms of Endearment." #4—Thru Mar. 8: "Lassiter." Beg. Mar. 9: "Mike's Murder." #5—Thru Mar. 8: "The Right Stuff." Beg. Mar. 9: "Splash." #6—"Footloose." #7—"Silkwood."

542. **MERRICK—GABLES—** 546-0734. Thru Mar. 8: "The Big Chill." Beg. Mar. 9: "To Be or Not to Be."

543. **MERRICK—HOLIDAY PARK—** 546-1271. "Silkwood."

544. **MERRICK—MALL—** 623-4424. Program unavailable.

545. **NEW HYDE PARK—HERRICKS—** 747-0555. "Broadway Danny Rose."

547. **OCEANSIDE—OCEANSIDE—** 536-7565. #1—"Against All Odds." #2—"Scarface."

548. **OLD BETHPAGE—CINE CAPRI—** 752-1610. "Gorky Park."

549. **OYSTER BAY—MOVIES—** 922-0333. #1—Thru Mar. 8: "Gorky Park." Beg. Mar. 9: "Yentl." #2—"The Big Chill."

550. **PLAINVIEW—OLD COUNTRY—** 931-4242. #1—"Against All Odds." #2—"Broadway Danny Rose."

551. **PLAINVIEW—RKO MORTON VILLAGE—** 938-2323. "Harry & Son."

552. **PLAINVIEW—RKO TWIN—** 931-1333. #1—"Terms of Endearment." #2—"Footloose."

554. **PORT WASHINGTON—MOVIES—** 944-6200. #1—"Broadway Danny Rose." #2—Thru Mar. 8: "The Big Chill"; "Smurfs and the Magic Flute." Beg. Mar. 9: "Yentl." #3—"The Right Stuff."

555. **PORT WASHINGTON—SANDS POINT—** 883-5074. Thru Mar. 8: "Star 80." Beg. Mar. 9: "Yentl."

557. **ROCKVILLE CENTRE—RKO FANTASY—** 764-8000. Thru Mar. 8: "Lassiter." Beg. Mar. 9: "Mike's Murder."

558. **ROCKVILLE CENTRE—RKO TWIN—** 678-3121. #1—"Silkwood." #2—"The Right Stuff."

559. **ROSLYN—ROSLYN—** 621-8488. #1—"The Dresser." #2—"Against All Odds."

561. **SYOSSET—SYOSSET—** 921-5810. #1—"The Dresser." #2—Thru Mar. 8: "Lassiter." Beg. Mar. 9: "Mike's Murder." #3—Thru Mar. 8: "Yentl." Beg. Mar. 9: "Splash."

562. **SYOSSET—UA CINEMA 150—** 364-0700. "Blame It on Rio."

566. **VALLEY STREAM—RKO GREEN ACRES—** 561-2100. #1—"Silkwood." #2—"Blame It on Rio." #3—"Unfaithfully Yours."

567. **VALLEY STREAM—SUNRISE—** 825-5700. #1—"Footloose." #2—"Sudden Impact." #3—"Fantasia." #4—"Over the Brooklyn Bridge." #5—"Lassiter." #6—"Harry & Son." #7—"Broadway Danny Rose." #8—"Scarface." #9—"Against All Odds." #10—"Terms of Endearment." #11—"Boarding House."

570. **WANTAGH—CINEMA WANTAGH—** 221-7784. #1—Thru Mar. 8: "Broadway Danny Rose." #2—Program unavailable.

571. **WANTAGH—RKO—** 781-6969. "The Big Chill."

573. **WESTBURY—DRIVE-IN—** 334-3400. #1—"Footloose." #2—"Against All Odds." #3—Thru Mar. 8: "Legend of the Bayou." Beg. Mar. 9: "Killpoint."

574. **WESTBURY—WESTBURY—** 333-1911. #1—"Tender Mercies." #2—Thru Mar. 8: "Prince Igor." Beg. Mar. 9: "Yolanta."

Suffolk County

601. **BABYLON—BABYLON—** 669-3399. "Fantasia."

602. **BABYLON—RKO—** 669-0700. #1—"Blame on Rio." #2—"Against All Odds."

603. **BABYLON—SOUTH BAY—** 587-7676. #1-Thru Mar. 8: "Footloose." #2—Thru Mar. 8: "Legend of the Bayou." #3—Thru Mar. 8: "Terms of Endearment."

604. **BAY SHORE—CINEMA—** 665-1722. "Unfaithfully Yours."

606. **BAY SHORE—LOEWS SOUTH SHORE MALL—** 666-4000. #1—"Broadway Danny Rose." #2—"Lassiter."

609. **BRENTWOOD—BRENTWOOD—** 273-3900. Thru Mar. 8: "The Big Chill." Beg. Mar. 9: "Reckless."

612. **CENTER MORICHES—CENTER—** 878-2100. Thru Mar. 8: "The Big Chill."

613. **CENTEREACH—CENTEREACH—** 588-0088. "Smurfs and the Magic Flute."

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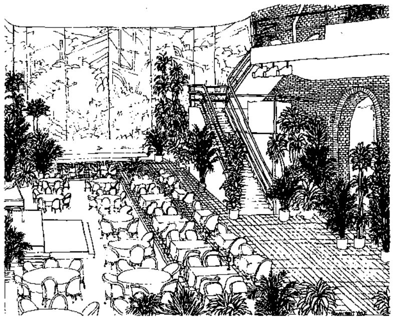

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615. **COMMACK—MAYFAIR**— 543-0707. Thru Mar. 8: "The Return of Martin Guerre." Beg. Mar. 9: "La Balance."

616. **COMMACK—MULTIPLEX**— 462-6953. #1—"Boarding House." #2—"Broadway Danny Rose." #3—"Over the Brooklyn Bridge." #4—"The Big Chill." #5—"Harry & Son." #6—"Fantasia." #7—"Lassiter." #8—"Terms of Endearment." #9—"Footloose." #10—"The Dresser."

617. **COMMACK—RKO**— 499-4545. #1—"Against All Odds." #2—"Unfaithfully Yours."

619. **CORAM—CORAM**— 698-7200. "Star 80."

621. **CORAM—PINE**— 698-6442. #1—Thru Mar. 8: "Harry & Son." #2—Thru Mar. 8: "Yentl."

622. **DEER PARK—DEER PARK**— 667-2440. Thru Mar. 8: "Star 80"; "Deal of the Century."

625. **EAST HAMPTON—CINEMAS**— 324-0448. #1—"Over the Brooklyn Bridge." #2—"Footloose." #3—"Terms of Endearment." #4—"The Dresser." #5—Thru Mar. 8: "Lassiter." Beg. Mar. 9: "Splash."

626. **EAST NORTHPORT—LARKFIELD**— 261-0043. Thru Mar. 8: "Tender Mercies."

627. **EAST SETAUKET—RKO FOX**— 473-2400. "Harry & Son."

628. **ELWOOD—ELWOOD**— 499-7800. #1—Thru Mar. 8: "Terms of Endearment." #2—Thru Mar. 8: "Footloose."

629. **FARMINGVILLE—COLLEGE PLAZA**— 698-2200. #1—Thru Mar. 8: "The Right Stuff." Beg. Mar. 9: "Mike's Murder." #2—Thru Mar. 8: "Legend of the Bayou." Beg. Mar. 9: "Killpoint."

632. **HUNTINGTON—RKO SHORE**— 421-5200. #1—Thru Mar. 8: "Unfaithfully Yours." Beg. Mar. 9: "Splash." #2—"Against All Odds." #3—"Silkwood." #4—"Broadway Danny Rose."

633. **HUNTINGTON—RKO WHITMAN**— 423-1300. Thru Mar. 8: "The Right Stuff." Beg. Mar. 9: "Mike's Murder."

634. **HUNTINGTON—RKO YORK**— 421-3911. "Harry & Son."

635. **ISLIP—ISLIP**— 581-5200. #1—Thru Mar. 8: "Against All Odds." #2—Thru Mar. 8: "The Right Stuff." #3—Thru Mar. 8: "Harry & Son."

637. **LAKE GROVE—RKO SMITH HAVEN MALL**— 724-9550. "Silkwood."

638. **LAKE RONKONKOMA—LAKESIDE**— 981-7100. Program unavailable.

639. **LINDENHURST—LINDENHURST**— 888-5400. Thru Mar. 8: "The Big Chill." Beg. Mar. 9: "Yentl."

640. **MATTITUCK—MATTITUCK**— 298-4405. #1—Thru Mar. 8: "Against All Odds." #2—Thru Mar. 8: "Silkwood." #3—Thru Mar. 8: "The Right Stuff."

642. **NESCONSET—SMITHTOWN ALL-WEATHER INDOOR**— 265-8118. Thru Mar. 8: "Lassiter." Beg. Mar. 9: "Mike's Murder." **OUTDOOR**—Thru Mar. 8: "Reckless"; "Legend of the Bayou." Beg. Mar. 9: "Killpoint"; "Vigilante."

643. **NORTH BABYLON—NORTH BABYLON**— 667-2495. #1—Thru Mar. 8: "Harry & Son." #2—Thru Mar. 8: "The Right Stuff."

644. **NORTHPORT—NORTHPORT**— 261-8600. Thru Mar. 8: "The Big Chill." Beg. Mar. 9: "Yentl."

645. **OAKDALE—OAKDALE**— 589-8118. Thru Mar. 8: "Uncommon Valor." Beg. Mar. 9: "To Be or Not to Be."

648. **PATCHOGUE—PATCHOGUE**— 475-0601. #1—"Terms of Endearment." #2—Thru Mar. 8: "Lassiter." Beg. Mar. 9: "Splash." #3—"Over the Brooklyn Bridge."

649. **PATCHOGUE—RKO PLAZA**— 475-5225. #1—"Against All Odds." #2—"Silkwood."

50. **PATCHOGUE—SUNRISE ALL-WEATHER INDOOR**— 363-7200. "Harry & Son." **OUTDOOR**—Thru Mar. 8: "Lassiter"; "Cujo." Beg. Mar. 9: "Killpoint"; "Vigilante."

651. **PATCHOGUE—SUNWAVE**— 475-7766. #1—"Broadway Danny Rose." #2—"Footloose."

653. **PORT JEFFERSON—MINI EAST**— 928-6555. "The Right Stuff." **WEST**—Thru Mar. 8: "Lassiter."

654. **PORT JEFFERSON STATION—RKO BROOKHAVEN**— 473-1200. Thru Mar. 6: "Sudden Impact." Beg. Mar. 7: "Uncommon Valor."

655. **RIVERHEAD—SUFFOLK**— 727-3133. #1—Thru Mar. 8: "Risky Business"; "Cujo." Beg. Mar. 9: "Yentl."

657. **SAG HARBOR—SAG HARBOR**— 725-0010. Thru Mar. 8: "The Riddle of the Sands." Beg. Mar. 9: "Puberty Blues."

658. **SAYVILLE—SAYVILLE**— 589-0232. #1—Thru Mar. 8: "Never Cry Wolf." #2—Thru Mar. 8: "The Right Stuff." #3—Thru Mar. 8: "Star 80."

660. **SHIRLEY—TWIN**— 281-4466 #1—"Reckless." #2—"Legend of the Bayou."

662. **SMITHTOWN—SMITHTOWN**— 265-1551. "Blame It on Rio."

663. **SOUTHAMPTON—SOUTHAMPTON**— 283-1300. #1—"Broadway Danny Rose." #2—"Against All Odds." #3—"Harry & Son."

664. **STONY BROOK—LOEWS**— 751-2300. #1—"Broadway Danny Rose." #2—"Footloose." #3—"Against All Odds."

666. **WEST ISLIP—TWIN**— 669-2626. #1—Thru Mar. 8: "Star 80." Beg. Mar. 9: "Scarface." #2—"The Big Chill."

667. **WESTHAMPTON—HAMPTON ARTS**— 288-2600. Thru Mar. 8: "Silkwood."

668. **WESTHAMPTON—WESTHAMPTON**— 288-1500. Thru Mar. 8: "The Right Stuff." Beg. Mar. 9: "Mike's Murder."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE**— 234-7300. #1—"Footloose." #2—"The Dresser."

701. **BEDFORD VILLAGE—CINEMA 22**— 234-9577. "Harry & Son."

702. **BRONXVILLE—BRONXVILLE**— 961-4030. #1—"Fantasia." #2—Thru Mar. 8: "Fanny & Alexander." Beg. Mar. 9: "Splash." #3—"Harry & Son."

704. **DOBBS FERRY—PICKWICK**— 693-7727. Program unavailable.

705. **GREENBURGH—CINEMA 100**— 946-4680. #1—"Harry & Son." #2—"Tender Mercies."

707. **HARRISON—SILVER SCREEN**— 835-2961. Mar. 7-9: "The Marriage of Maria Braun"; "Das Boot." Beg. Mar. 10: "Koyaanisqatsi."

708. **HARTSDALE—CINEMA**— 428-2200. #1—"Broadway Danny Rose." #2—Thru Mar. 8: "Lassiter." Beg. Mar. 9: "Mike's Murder." #3—"Terms of Endearment." #4—"Against All Odds."

709. **LARCHMONT—PLAYHOUSE**— 834-3001. "Over the Brooklyn Bridge."

710. **MAMARONECK—PLAYHOUSE**— 698-2200. #1—Thru Mar. 8: "The Right Stuff." Beg. Mar. 9: "Killpoint." #2—"Against All Odds." #3—"Harry & Son." #4—Thru Mar. 8: "Lassiter." Beg. Mar. 9: " Mike's Murder."

711. **MOUNT KISCO—MOUNT KISCO**— 666-6900. #1—"Broadway Danny Rose." #2—"Against All Odds."

713. **NEW ROCHELLE—LOEWS**— 632-1700. #1—"Against All Odds." #2—"Broadway Danny Rose."

714. **NEW ROCHELLE—RKO PROCTORS**— 632-1100. #1—"Harry & Son." #2—Thru Mar. 8: "Silkwood." Beg. Mar. 9: "Mike's Murder." #3—"Footloose." #4—Thru Mar. 8: "Legend of the Bayou." Beg. Mar. 9: "Splash." #5—"Lassiter"; "Boarding House."

715. **NEW ROCHELLE—TOWN**— 632-4000. "Terms of Endearment."

716. **OSSINING—ARCADIAN**— 941-5200. #1—"Footloose." #2—Thru Mar. 8: "Lassiter." Beg. Mar. 9: "Mike's Murder."

717. **PEEKSKILL—BEACH**— 737-6262. #1—Thru Mar. 8: "Harry & Son." #2—Thru Mar. 8: "The Right Stuff." #3—Thru Mar. 8: "Unfaithfully Yours." #4—Thru Mar. 8: "Silkwood."

719. **PEEKSKILL—WESTCHESTER MALL**— 528-8822. #1—"Footloose." #2—"Blame It on Rio." #3—Thru Mar. 8: "Lassiter." Beg. Mar. 9: "Mike's Murder." #4—"Against All Odds."

720. **PELHAM—PICTURE HOUSE**— 738-3160. "Gorky Park."

721. **PLEASANTVILLE—ROME**— 769-0720. #1—"Never Cry Wolf." #2—"Terms of Endearment."

722. **RYE—RYE RIDGE**— 939-8177. #1—"Footloose." #2—"Broadway Danny Rose."

723. **SCARSDALE—FINE ARTS**— 723-6699. "The Dresser."

724. **SCARSDALE—PLAZA**— 725-0078. "Gorky Park." Beg. Mar. 9: "Yentl."

727. **WHITE PLAINS—GALLERIA**— 997-8198. #1—"Footloose." #2—"Unfaithfully Yours."

728. **WHITE PLAINS—UA CINEMA**— 946-2820. "Blame It On Rio."

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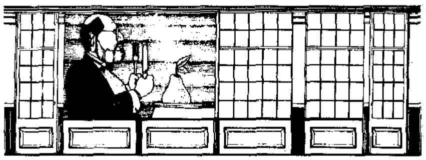

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730. **YONKERS—CENTRAL PLAZA—** 793-3232. #1—"Blame It on Rio." #2—"Over the Brooklyn Bridge."

731. **YONKERS—KENT—** 237-3440. #1—Thru Mar. 8: "Scarface." Beg. Mar. 9: "Yentl." #2—Thru Mar. 8: "Legend of the Bayou"; "Reckless." Beg. Mar. 9: "Killpoint."

732. **YONKERS—MOVIELAND—** 793-0002. #1—"Unfaithfully Yours." #2—"Broadway Danny Rose." #3—"Terms of Endearment." #4—Thru Mar. 8: "Lassiter." Beg. Mar. 9: "Mike's Murder."

733. **YONKERS—PARK HILL—** 969-4477. #1—Thru Mar. 8: "Footloose." #2—Thru Mar. 8: "Against All Odds." #3—Thru Mar. 8: "Boarding House"; "Scarface."

735. **YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—Thru Mar. 8: "The Dresser." #2—Thru Mar. 8: "Broadway Danny Rose."

Rockland County

743. **NANUET—MALL—** 623-6336. Program unavailable.

744. **NANUET—ROUTE 59—** 623-3355. Thru Mar. 8: "Fantasia." Beg. Mar. 9: "Splash."

745. **NANUET—THE MOVIES—** 623-0211. #1—"Against All Odds." #2—Thru Mar. 8: "The Dresser." #3—"Broadway Danny Rose." #4—"Footloose." #5—"Harry & Son."

746. **NEW CITY—TOWN—** 634-5100. #1—Thru Mar. 8: "Broadway Danny Rose." #2—"8 Against."

747. **NEW CITY—UA CINEMA 304—** 634-8200. #1—"Unfaithfully Yours." #2—"Over the Brooklyn Bridge."

748. **NYACK—CINEMA EAST—** 358-6631. "Blame It on Rio."

751. **PEARL RIVER—CENTRAL—** 735-2530. "Terms of Endearment."

752. **PEARL RIVER—PEARL RIVER—** 735-6500. "Never Cry Wolf."

754. **SPRING VALLEY—CINEMA 45—** 352-1445. "Silkwood."

755. **STONY POINT—9 W CINEMA—** 942-0303. "Scarface."

756. **SUFFERN—LAFAYETTE—** 357-6030. "Yentl."

758. **WEST HAVERSTRAW—PLAZA—** 947-2220. "Footloose."

Connecticut

(Area Code 203)
Fairfield County

773. **BROOKFIELD—FINE ARTS—** 775-0070. #1—Thru Mar. 8: "Never Cry Wolf." #2—Thru Mar. 8: "Unfaithfully Yours."

774. **DANBURY—CINE—** 743-2200. #1—"The Dresser." #2—"Terms of Endearment." #3—"Broadway Danny Rose."

775. **DANBURY—CINEMA—** 748-2923. #1—"Harry & Son." #2—"Footloose."

777. **DANBURY—PALACE—** 748-7496. #1—"The Right Stuff." #2—"Against All Odds." #3—Thru Mar. 8: "Lassiter." Beg. Mar. 9: "Splash."

778. **DARIEN—PLAYHOUSE—** 655-0100. "Terms of Endearment."

779. **FAIRFIELD—COMMUNITY—** 255-6555. #1—Thru Mar. 8: "Lassiter." #2—Thru Mar. 8: "Never Cry Wolf."

780. **FAIRFIELD—COUNTY—** 334-1411. Thru Mar. 8: "The Right Stuff."

781. **GREENWICH—CINEMA—** 869-6030. #1—Thru Mar. 8: "Never Cry Wolf." #2—Thru Mar. 8: "Unfaithfully Yours."

782. **GREENWICH—PLAZA—** 869-4030. #1—"The Dresser." #2—"Terms of Endearment." #3—"Silkwood."

783. **NEW CANAAN—PLAYHOUSE—** 966-0600. "Harry & Son."

784. **NORWALK—CINEMA—** 838-4504. #1—Thru Mar. 8: "Blame It on Rio." #2—Thru Mar. 8: "Broadway Danny Rose."

785. **NORWALK—NORWALK—** 866-3010. Thru Mar. 8: "Terms of Endearment."

788. **SOUTH NORWALK—SONO—** 866-9202. Thru Mar. 6: "The Draughtsman's Contract." Mar. 7-9: "Rules of the Game"; "King of Hearts." Beg. Mar. 10: "Danton."

789. **SPRINGDALE—STATE—** 325-0250. Thru Mar. 8: "Sudden Impact." Beg. Mar. 9: "Yentl."

790. **STAMFORD—AVON—** 324-9205. #1—"Lassiter." #2—Thru Mar. 8: "Boarding House." Beg. Mar. 9: "Splash."

791. **STAMFORD—CINEMA—** 324-3100. #1—"Footloose." #2—"Against All Odds." #3—"Over the Brooklyn Bridge."

792. **STAMFORD—RIDGEWAY—** 323-5000. #1—"Harry & Son." #2—Thru Mar. 8: "Broadway Danny Rose." Beg. Mar. 9: "Hotel New Hampshire."

793. **TRUMBULL—TRANS-LUX—** 374-0462. #1—"Lassiter." #2—"Against All Odds." #3—"Broadway Danny Rose."

795. **WESTPORT—FINE ARTS—** 227-3324. #1—Thru Mar. 8: "Footloose." #2—Thru Mar. 8: "Harry & Son." #3—227-9619. Thru Mar. 8: "The Dresser." #4—226-6666. Thru Mar. 8: "Unfaithfully Yours."

796. **WESTPORT—POST—** 227-0500. Thru Mar. 8: "Against All Odds."

798. **WILTON—CINEMA—** 762-5678. Thru Mar. 8: "Never Cry Wolf."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON—LINCOLN—** 997-6873. #1—"Terms of Endearment." #2—"Footloose." #3—"The Right Stuff."

801. **HARRISON—WARNER—** 482-8550. #1—"Scarface." #2—"Reckless."

803. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—Thru Mar. 8: "Lassiter." Beg. Mar. 9: "Mike's Murder." #2—"Harry & Son."

804. **JERSEY CITY—LOEWS—** 653-4600. #1—"Footloose." #2—"Boarding House." #3—"Against All Odds."

805. **JERSEY CITY—STATE—** 653-5200. #1—Thru Mar. 8: "Legend of the Bayou." Beg. Mar. 9: "Killpoint." #2—Thru Mar. 8: "The Secret Ninja"; "Angel." Beg. Mar. 9: "Mike's Murder." #3—Program unavailable.

806. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1—"Lassiter." #2—"Against All Odds." #3—"Harry & Son." #4—"Over the Brooklyn Bridge."

807. **SECAUCUS—LOEWS MEADOW—** 866-6161. #1—"Terms of Endearment." #2—"Fantasia." #3—"Broadway Danny Rose." #4—"Footloose." #5—"Scarface." #6—"The Right Stuff."

808. **UNION CITY—CINEMA—** 865-5600. #1—Thru Mar. 8: "Reckless"; "Final Option." #2—Thru Mar. 8: "Scarface."

809. **WEST NEW YORK—MAYFAIR—** 865-2010. Thru Mar. 8: "Reckless"; "Clash of the Titans." Beg. Mar. 9: "Wild Style."

Essex County

810. **BLOOMFIELD—CENTER—** 748-7900. "Against All Odds."

811. **BLOOMFIELD—RKO ROYAL—** 748-3555. #1—"Terms of Endearment." #2—Thru Mar. 8: "Lassiter"; "Boarding House." Beg. Mar. 9: "Mike's Murder."

813. **CEDAR GROVE—CINEMA 23—** 239-1462. Thru Mar. 8: "Fantasia." Beg. Mar. 9: "Splash."

817. **LIVINGSTON—COLONY—** 992-0800. Thru Mar. 8: "Lassiter." Beg. Mar. 9: "Yentl."

818. **MAPLEWOOD—MAPLEWOOD—** 763-3100. "Against All Odds."

819. **MILLBURN—RKO—** 376-0800. #1—"Broadway Danny Rose." #2—"Over the Brooklyn Bridge."

821. **MONTCLAIR—CLARIDGE—** 746-5564. #1—"Broadway Danny Rose." #2—"Vertigo." #3—"El Norte."

822. **MONTCLAIR—WELLMONT—** 783-9500. #1—"Footloose." #2—"The Right Stuff." #3—"Smurfs and the Magic Flute."

825. **NUTLEY—FRANKLIN—** 667-1777. #1—Thru Mar. 8: "Footloose." #2—Thru Mar. 8: "Harry & Son." #3—Thru Mar. 8: "The Right Stuff."

827. **UPPER MONTCLAIR—BELLEVUE—** 744-1455. #1—"The Dresser." #2—"Against All Odds." #3—"Blame It on Rio."

828. **VERONA—VERONA—** 239-0880. "Harry & Son."

830. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—"Unfaithfully Yours." #2—Thru Mar. 8: "Silkwood." Beg. Mar. 9: "Mike's Murder." #3—"Terms of Endearment."

Union County

840. **BERKELEY HEIGHTS—BERKELEY—** 464-8888. Thru Mar. 8: "Never Say Never Again."

841. **CRANFORD—RKO—** 276-9120. #1—Thru Mar. 8: "Yentl." Beg. Mar. 9: "Splash." #2—"Footloose."

842. **ELIZABETH—ELMORA—** 352-3483. Thru Mar. 8: "Scarface." Beg. Mar. 9: "Yentl."

846. **LINDEN—TWIN—** 925-9787. #1—"Harry & Son." #2—"Tender Mercies."

848. **ROSELLE PARK—PARK—** 245-0358. "El Norte."

849. **SUMMIT—STRAND—** 273-3900. "Educating Rita."

851. **UNION—FIVE POINTS—** 964-3466. Thru Mar. 8: "Lassiter." Beg. Mar. 9: "Mike's Murder."

852. **UNION—LOST PICTURE SHOW—** 964-4497. "Footloose."

854. **UNION—RKO—** 686-4373. #1—"Against All Odds." #2—"Terms of Endearment."

857. **WESTFIELD—RIALTO—** 232-1288. #1—"Harry & Son." #2—"Never Cry Wolf." #3—"Educating Rita."

858. **WESTFIELD—TWIN—** 654-4720. #1—"Broadway Danny Rose." #2—"The Right Stuff."

Bergen County

860. **BERGENFIELD—BERGENFIELD—** 385-1600. #1—"Against All Odds." #2—"Smurfs and the Magic Flute."

861. **CLOSTER—CLOSTER—** 768-8800. "Footloose."

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—"Footloose." #2—"Broadway Danny Rose." #3—"Against All Odds." #4—"The Right Stuff."

863. **EMERSON—TOWN—** 261-1000. Thru Mar. 8: "Broadway Danny Rose."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—Thru Mar. 8: "Legend of the Bayou." Beg. Mar. 9: "Killpoint." #2—Thru Mar. 8: "Educating Rita." Beg. Mar. 9 (tent.): "Educating Rita"

866. **FAIRVIEW—TWIN—** 941-2424. #1—"Harry & Son." #2—"Terms of Endearment."

867. **FORT LEE—LINWOOD—** 944-6900. #1—Thru Mar. 8: "Lassiter." Beg. Mar. 9 (tent.): "Mike's Murder." #2—"The Big Chill."

868. **FORT LEE—SHARON—** 224-0202. "The Dresser."

873. **OAKLAND—TWIN—** 337-4478. #1—"Against All Odds." #2—Beg. Mar. 8: "Lassiter." Thru Mar. 9: "Mike's Murder."

874. **PALISADES PARK—PARK LANE—** 944-1086. #1—"Tender Mercies." #2—"Scarface."

875. **PARAMUS—BERGEN MALL—** 845-4449. "The Right Stuff."

876. **PARAMUS—CINEMA 35—** 845-5070. "Tender Mercies."

877. **PARAMUS—DRIVE-IN—** 368-1440. Thru Mar. 8: "Running Hot"; "Alone in the Dark."

878. **PARAMUS—RKO ROUTE 4—** 487-7909. #1—"Footloose." #2—"Harry & Son." #3—"Terms of Endearment." #4—"Against All Odds." #5—"Blame It on Rio." #6—"Broadway Danny Rose." #7—Thru Mar. 8: "Silkwood." Beg. Mar. 9: "Splash." #8—"Unfaithfully Yours."

879. **PARAMUS—RKO ROUTE 17—** 843-3830. #1—Thru Mar. 8: "Lassiter." Beg. Mar. 9: "Mike's Murder." #2—"Over the Brooklyn Bridge." #3—"Fantasia."

880. **RAMSEY—CINEMA—** 825-2090. Thru Mar. 8: "Harry & Son."

881. **RAMSEY—INTERSTATE—** 327-0153. Program unavailable.

882. **RIDGEFIELD PARK—RIALTO—** 641-2115. Thru Mar. 8: "Gorky Park." Beg. Mar. 9: "Yentl."

883. **RIDGEWOOD—RKO WARNER—** 444-1234. #1—"Terms of Endearment." #2—"Against All Odds."

885. **RUTHERFORD—WILLIAMS CENTER—** 933-3700. #1—Thru Mar. 8: "Gorky Park." #2—Thru Mar. 8: "Star 80."

886. **TEANECK—MOVIE CITY—** 836-3334. #1—Thru Mar. 8: "Gorky Park." #2—Thru Mar. 8: "Star 80." #3—Thru Mar. 8: "Reckless."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★	**New films recommended by *New York's* critic.**

AGAINST ALL ODDS—(2hrs. 5m., '84) A messy, purplish remake of the film noir classic *Out of the Past,* which starred Kirk Douglas, Robert Mitchum, and Jane Greer as the treacherous bitch they both love. In this version, bony, sneering James Woods is a big-time bookie and nightclub owner, and sincere Jeff Bridges a pro football player whom Woods has got his hooks into. The beautiful but wan Rachel Ward plays the femme fatale not as an evil girl but as a confused and wistful heiress with a habit of getting into trouble. The filmmakers merge the love triangle with elements lifted from Polanski's *Chinatown,* Once again, crooked real-estate speculators set a web of corruption that catches everyone. Very serious stuff—if only some of it were halfway plausible! Taylor Hackford's direction is taut but humorless, and though the movie has some of the flavor of the corrupt Los Angeles milieu, the incoherence of the whole project finally gets you down. Written by Eric Hughes. R. **24, 33, 80, 92, 114, 115, 118, 205, 223, 234, 236, 237, 303, 401, 402, 410, 412, 438, 439, 447, 448, 500, 521, 529, 531, 541, 547, 550, 559, 567, 573, 602, 617, 632, 635, 640, 649, 663, 664, 708, 710, 711, 713, 719, 733, 745, 777, 791, 793, 796, 804, 806, 810, 818, 827, 854, 860, 862, 873, 878, 883**

AND THE SHIP SAILS ON—(2hrs. 8m., '84) In Italian, Eng. subtitles. The opening of Federico Fellini's new extravaganza is amazing: the cream of pre-World War I European society shows up at a wharf in what appears to be a fidgety silent newsreel. And then, very gradually, Fellini passes from shaky black-and-white to fluent color cinematography; from spooky silence to the reassuring aural detail of a modern soundtrack; from archaic film "document" to period re-creation. The gradual transformation is more than a triumph of cinematic technique—it's a shift in consciousness, as if Fellini had taken us from a dreaming to a waking state. Singing choruses from Verdi's *La Forza del Destino,* the assembled notables board a ship for a cruise devoted to the memory of a dead opera singer. And then the movie declines into a traditional Fellini circus—less noisy, garish, and exhausting than usual, but a circus nonetheless. Famous sopranos, creepy male secretaries, sexually ravenous women, bizarre royalty—all of rich, eccentric, culture-mad Europe is here. But the anecdotes, the bits of magic and fancy don't cohere, except as a mood. Fellini is obviously constructing a grand metaphor for the collapse of European society in the First World War but the details are arbitrary, whimsical, and—alas!—boring Yet there are brilliant things—a pastiche of opera poses, an amazing stylized battleship. Fellini's visual imagination remains prodigious, even as his grasp of dramatic structure falls into abeyance. With Freddie Jones. PG. **62**

ANDROID—(1hr. 21m., '84) Mild little science-fiction movie about a bashful, tongue-tied, sex-starved android living on a remote space station. Three escaped convicts come aboard, including one woman, and Max 404 (as he's called) falls in love with her and entertains ideas of escaping to planet Earth. With Klaus Kinski, rolling his eyes less frequently than usual, as a mad scientist trying to create the perfect female android companion, and Don Opper, who worked on the screenplay, as the android. Dir. Aaron Lipstadt. PG. **6**

BASILEUS QUARTET—(1hr. 58m., '84) In French and Italian, Eng. subtitles. A flossy, completely unconvincing mix of phony middle-aged fatigue, classical music, and silly chatter about art, death, and decadence. A world-famous string quartet loses its first violinist, and the three remaining men, having devoted themselves to art for thirty years (i.e., lived and worked 52 weeks a year together, which is not the way any quartet works), decide to embrace "life." Then a young, handsome virtuoso (Pierre Malet) joins the quartet, and the three men are made to feel their physical and sexual decrepitude—apparently they are all "through" in their mid-fifties (a slander which a visit to any restaurant or hotel close to Carnegie Hall should dispel). Much moth-eaten philosophy and fancy European hotel settings. And much classical music, played on the soundtrack by the superb Melos Quartet of Stuttgart in a style far more vigorous than these rheumatic complainers could possibly muster. With Omero Antonutti, Hector Alterio, Michel Vitold. Dir. Fabio Carpi. **86**

BIG CHILL, THE—(1hr. 44m., '83) Plastic *weltschmerz.* A sixties counterculture veteran, "too pure" to fit in anywhere, has inexplicably killed himself. His closest friends from college days, now all in their mid-thirties, gather for the funeral and then stay on at the beautiful South Carolina home of two of the friends. In the wake of the suicide, their dismay over the way their lives have changed since the sixties rises to the surface; much group therapy, self-recrimination and self-justification follows. With its eight moderately famous actors going at full pitch, *The Big Chill* is occasionally entertaining as an ensemble comedy, but the movie's attitudes are fake. The director, Lawrence Kasdan, and the screenwriter, Barbara Benedek, seem to be saying that if you were touched by the sixties your only choices are embracing the system uncritically or committing suicide. And Kasdan's slick style doesn't fit the subject. He's made a film about self-questioning and self-doubt—highly tentative emotions—with the shallow effectiveness and "pace" of a hit Broadway show. The movie is composed of tiny vignettes leading to a punch line or a reversal of expectations. It's all rhythm and no melody. With Kevin Kline, William Hurt, Jeff Goldblum, Tom Berenger, Glenn Close, Mary Kay Place, Jobeth Williams, and Meg Tilly. R. **38, 60, 413, 529, 530, 535, 542, 549, 554, 571, 609, 612, 616, 639, 644, 666, 867**

BLAME IT ON RIO—(1hr. 40m., '84) An insult. This vacation comedy with sex, starring Michael Caine and Joseph Bologna, seems to have been conceived by a consortium of travel agents. Our heroes pose on the Rio beach with topless girls and fado singers; they dodge sinewy dancers kicking at one another's faces; they dine in beautiful gardens, brushing aside toucans and parrots. In between travelogue shots, Joe Bologna's daughter (Michelle Johnson), a fleshy junior-league temptress who can't keep her bathing suit on, seduces Michael Caine. Poor Caine resists for a while but finally succumbs, on all fours at the beach, staring up at Michelle's big bazooms. The filmmakers' point of view is that any middle-aged man would react the same way, which may be true but doesn't let the cads off the hook for what they've done to Miss Johnson. The seventeen-year-old ex-model, denied a single funny moment, has been turned into a baby slut—a male fantasy of an adoring, compliant girl. Written by Larry Gelbart and Charlie Peters. Dir. Stanley Donen. R. **22, 32, 54, 100, 203, 234, 306, 407, 413, 519, 562, 566, 602, 662, 719, 728, 730, 748, 784, 827, 878**

BROADWAY DANNY ROSE—(1hr. 25m., '84) Woody Allen's new comedy is about a small-time Jewish entertainment figure so insistently moral that he lingers in a restaurant to lay down a tip even as Mafia hit men are coming in the door to bump him off. Danny Rose (Woody), a loving theatrical manager, lavishes affection on his talentless clients, including Lou Canova (Nick Apollo Forte), a "has-been boy singer" unaccountably riding a nostalgia wave to success in his mid-forties. Danny goes to New Jersey to collect Lou's mistress, the tough-talking Tina (Mia Farrow), and the two of them wind up chased by the Mafia through the swamps of New Jersey and the jungles of Manhattan. This plotting feels a little second-hand, and the casting of gentle Mia Farrow as a Mafia gun moll is a stunt that only half works. The movie is at its best depicting the seedy world of bottom-drawer show-business, and here Woody Allen doesn't go far enough. Wringing laughter out of mediocrity, he keeps his distance. At the same time, his *shlump* routine conceals a good deal of self-regard. Little Danny wins over Tina with his musty wisdom ("Acceptance. Forgiveness. Love."), a dénouement that not even Damon Runyon, Broadway fabulist and designer of improbable matches, could have imagined. Black-and-white cinematography by Gordon Willis. PG. **16, 24, 71, 93, 113, 114, 202, 206, 210, 211, 212, 307, 407, 408, 410, 413, 426, 448, 500, 531, 533, 545, 550, 554, 567, 570, 606, 616, 632, 651, 663, 664, 708, 711, 713, 722, 732, 735, 745, 746, 774, 784, 792, 793, 807, 819, 821, 858, 862, 863, 878**

★ **BURROUGHS**—(1hr. 26m., '84) A vivacious and scary documentary portrait of William S. Burroughs, author of *Naked Lunch, Nova Express,* and many other books. Burroughs, the rhapsodist of violent gay sex, chronicler of the hallucinated highs and consciousness-shattering lows of heroin, and father to the Beats, cultivates an ironically formal and elegant manner—white shirt, tie, immaculately tailored suit, and smallish hat. His mask-like cool makes him the farthest-out hipster of all, and at the age of 70 he's discovered a new audience for his work—the kids at punk clubs who listen raptly to his most hilariously paranoid passages. Surely Burroughs's strength is linked to his love of performing, which is given ample representation here. The director, Howard Brookner, gives us a feeling for the shape of Burroughs's life, the nature of his work, his influence on other writers and friends. In a chilling moment, Burroughs recounts how, in 1957, he killed his wife in a "shooting accident," an act which, Allen Ginsberg tells us, freed Burroughs to write. In a roundabout way, the movie is a celebration of murder as creativity. **5**

CARMEN—(1hr. 39m., '83) In Spanish, Eng. subtitles. A director-choreographer in present day Spain searches for a leading lady who captures his ideal vision of Carmen. He eventually finds her in an untried young dancer ironically named Carmen. As the rigors of rehearsal become more and more intense, they find themselves living the "Carmen" story of love and treachery. Dir. Carlos Saura, with Antonio Gades, Laura Del Sol. R. **90**

COMPLEAT BEATLES, THE—(2hrs., '84) A nostalgic documentary portrait of the enormously popular rock group, including footage from interviews, newsreels, press conferences, and performances. Dir. Patrick Montgomery. **3**

CONFIDENTIALLY YOURS—(1hr. 51m., '84) In French, Eng. subtitles. Fanny Ardant, a tall, broad-shouldered young actress with a mass of thick black hair and a face-splitting grin, is the best thing in François Truffaut's weak *hommage* to the American *film noir* of the forties. Ardant, who plays a secretary trying to clear her boss (Jean-Louis Trintignant) of the charge of murder, smiles constantly—she's like a girl performing for relatives and friends, too conscious of the silliness of the show to get into the emotions she's supposed to be feeling. Her horsing around is charming; Truffaut's is merely half-hearted He uses the syntax of forties thrillers (black-and-white cinematography, rain splashing against a windshield at night, narrated flashbacks, etc.), but he doesn't hold the moods long enough; he doesn't build tensions or revel in the neurotic drives and paranoid shadows of the genre. The movie is too mild to be exciting, too tasteful to be funny. It's in limbo. PG. **56**

D.C. CAB—(1hr. 44m., '83) A comedy about Washington, D.C. cab drivers. With Mr. T, Gary Busey, Irene Cara. Dir. Joel Schumacher. R. **32, 115**

DEMONS IN THE GARDEN—(1hr. 40m., '84) In Spanish, Eng. subtitles. Erotic entanglements and corrupt ways in a family of post-War Spain seen through the eyes of a small boy. With Angela Molina, Ana Belén. Dir. Manuel Gutiérrez Aragón. R. **86**

★ **DRESSER, THE**—(1hr. 58m., '83) A roaring celebration of theatrical temperament and heroism. In England during the war, a touring Shakespearean company, never of the first rank, has fallen on evil days. The only male actors not in the forces are old or limping; the leading lady is a little stout for Desdemona; and the actor-manager-director who keeps everything going—everyone calls him Sir (Albert Finney)—is exhausted, frequently forgetful of his immortal lines, and prone to interminable, noisy fits of paranoia and dismay. Most of *The Dresser,* which is based on Ronald Harwood's play, takes place on a single night in which Sir's faithful dresser, Norman (Tom Courtenay), cajoles, flatters, and bullies the great man into giving his 227th performance as King Lear. A great but fatally overbearing actor, Finney gives Sir's mental processes a rigidity bordering on dementia, while Tom Courtenay emphasizes Norman's fey, cheery bitcheries with sharp elbows and pointed chin. He gives Norman a distinctive kind of integrity without lessening what is cozy, second-rate, and merely conventional in his character. The men are meant to be the two faces of English indomitability. Stirring and funny. Dir. Peter Yates. PG. **16, 62, 90, 109, 210, 236, 416, 422, 559, 561, 616, 625, 700, 723, 735, 745, 774, 782, 795, 827, 868**

EL NORTE—(2hrs. 19m., '84) In Spanish, Eng. subtitles. A good idea made into a literal-minded, obvious, and rather draggy movie. Two sweetly naive kids—Guatemalans of Indian extraction—leave their tiny village and head north, passing through Mexico, and winding up in Los Angeles, where, as illegal aliens, they face exploitation and betrayal as well as the incidental benevolence of a wealthy society. Yet the writers, Gregory Nava and Anna Thomas, erred in making the kids brother and sister and also completely innocent, asexual, and blandly sincere. We can only root for them in the most simple and uninvolving way, as we might root for kids in a young-adult's novel. Nava, who directed, tries for magic and exoticism by pointing the camera at the moon, but most of the Latin American scenes are done in a blandly picturesque style. The movie desperately needs more grit and color and wildness and drama; it's suffocated by good intentions. An independent, low-budget production. Starring Zaide Silvia Gutierrez and David Villalpando. R. **9, 76, 97, 526, 534, 821, 848**

★ **ENTRE NOUS**—(1hr. 50m., '84) In French, Eng. subtitles. Diane Kurys's superb new movie is about two women who make unsuitable marriages during World War II and then, meeting for the first time in 1952, become such close friends that the marriages dissolve. Lena (Isabelle Huppert), having accepted the legionnaire Michel (Guy Marchand) just before deportation to Auschwitz, has escaped with him to Italy, and settled in Lyons. Madeleine (Miou-Miou), losing her first husband in a scuffle between Fascists and partisans, marries the crumb-bum actor and fence Costa (Jean-Pierre Bacri), and settles into a meaningless life. When the two women meet, they escape into greater femininity; they dote on intimacy, secrets, clothes, taste, and they begin to shut their husbands out. Cruelty (largely unconscious) is part of the movie's moral toughness. Kurys is letting us know that when one person liberates himself, another person usually gets mangled or forgotten. She has an extraordinary soft touch, a compound of gravity, gentle irony, observation, and affection; characteristically, she works in short anecdotes, but in this movie the anecdotes build to a very powerful climax. As the limited Michel, whose woman just drifts away from him, Guy Marchand gives a full-scale tragic performance. PG. **88**

★ **FANNY & ALEXANDER**—(3hrs. 20m., '83) In Swedish, Eng. subtitles. Ingmar Bergman has described this epic family chronicle as his last film, and like many conscious summings-up, it is heavy with purpose, "eloquent," overexplicit and even a bit banal. Yet it inspires gratitude, for along with the obviousness, there is much pleasure in spinning out stories. In an unnamed provincial city, the generations of the Ekdahl clan meet on Christmas Day 1907, and for about an hour the movie is filled with luscious furnishings, food, and a richness of greeting and affection we've never noticed in Bergman's modern-day films. Bergman is offering his most explicit testimonial to the material and sensual life. But darkness gathers around the edges. One of the Ekdahl men dies, and his young wife marries the town's bishop, a handsome sadist living in a horribly austere palace. The movie then becomes a comic/gothic variant on *Hamlet,* intentionally cheesy and melodramatic. Bergman seems to be telling us that his own subtle art has always drawn on this kind of hokum, but his timing is too slow, his touch too heavy—it's not exhilarating play. Starring Gunn Wallgren as the family matriarch, Jarl Kulle as a womanizing restauranteur Ewa Froling as the widow, Jan Malmsjo as the bishop. Cinematography by Sven Nykvist. PG. **47, 523, 533, 702**

FOOTLOOSE—(1hr. 46m., '84) "Schlockdance"? "Footflash"? It's another vacuous teen dance movie, featuring John Lithgow as the midwestern minister who bans rock music and dancing from his town and Kevin Bacon as the Chicago punk who rouses the town's kids to fight for their God-given, Bible-sanctified right to shake their bodies and feel good. Since no one attending a nationally advertised film called *Footloose* could actually be *against* dancing, the movie doesn't raise an issue that's real for the audience (or for the filmmakers either). Lithgrow is a fine actor, but the minister's anguish and soul-searching stop the movie cold. If there were more dancing, the stupid story might have simply slid by. But there isn't enough, and a lot of the dancing looks like gymnastics—Kevin Bacon races up and down between rows of farm machinery, hurdles over things, swings from ropes. The excitement is created by the cutting rather than the dancer's movements. Yet Bacon, in a cocky but likable Mr. Cool performance, seems charged by some dazzling rhythm playing in his head. With Dianne Wiest as the minister's shrewd wife, and Lori Singer as his daughter, a slinky hellcat with a mane of wild hair. Written by pop lyricist Dean Pitchford. Directed by Herbert Ross, who has retreated all the way from the daring of *Pennies From Heaven.* Music by Kenny Loggins and others. PG. **24, 33, 80, 104, 111, 118, 205, 210, 223, 237, 300, 304, 407, 408, 411, 422, 450, 501, 529, 531, 541, 552, 567, 573, 603, 616, 625, 628, 651, 664, 700, 714, 716, 719, 722, 727, 733, 745, 758, 775, 791, 795, 800, 804, 807, 822, 825, 841, 852, 861, 862, 878**

HARRY & SON—(1hr. 58m., '84) The story of a hard hat father, his idealistic son, and the difficulties of their relationship. With Paul Newman, Robby Benson, Joanne Woodward, Ellen Barkin, Judith Ivey. Dir. Newman. PG. **7, 41, 72, 92, 104, 105, 118, 202, 206, 210, 212, 213, 233, 305, 401, 403, 412, 418, 422, 426, 428, 447, 450, 518, 531, 533, 536, 540, 551, 567, 616, 621, 627, 634, 635, 643, 650, 663, 701, 702, 705, 710, 714, 717, 745, 775, 783, 792, 795, 803, 806, 825, 828, 846, 857, 866, 878, 880**

JAZZMAN—(1hr. 20m., '84) In Russian, Eng. subtitles. A young music student from Odessa hopes to start one of Russia's first jazz bands. Dir. Karen Shakhnazarov. **44**

LASSITER—(1hr. 40m., '84) In pre-World War II London, the FBI and Scotland Yard enlist the talents of the romantic rogue of the film's title to stop a fortune in diamonds from being used to finance Hitler's network of spies. With Tom Selleck, Jane Seymour, Lauren Hutton, Bob Hoskins. Dir. Roger Young. R. **21, 32, 58, 83, 92, 109, 111, 117, 118, 206, 234, 237, 305, 401, 402, 412, 420, 439, 512, 519, 523, 541, 557, 561, 567, 606, 616, 625, 642, 648, 650, 653, 708, 710, 714, 716, 719, 732, 777, 779, 790, 793, 803, 806, 811, 817, 851, 867, 873, 879, 889**

LE CRABE TAMBOUR—(2hrs., '77) In French, Eng. subtitles. A naval adventure with reflections on war and loyalty set in the freezing sea off the coast of Newfoundland. With Jean Rochefort, Claude Rich, Jacques Dufilho, Jacques Perrin. Dir. Pierre Schoendoerffer. **61**

★ **LIQUID SKY**—(1hr. 52m., '83) A perversely beautiful and crazy science fiction fantasy made by Russian émigrés living in New York. Unseen aliens, searching for heroin, land on the roof of a downtown apartment building and attach themselves to Margaret (Anne Carlisle), a New Wave fashion model whose friends use lots of drugs. The aliens, it turns out, also want a euphoria-inducing chemical secreted by the brain during sex. Since Margaret is constantly besieged by seducers and rapists of both sexes, she provides lots of chemicals for the aliens. By the end, Margaret has killed off all her lovers and tormenters, and she ascends to heaven in the flying saucer. Director Slava Tsukerman, here since 1976, celebrates and satirizes the New York demimonde of spaced-out models, junkies, performance artists. Margaret and her friends live for the night, for their dress-up rituals, for the shared fantasy of turning themselves into a work of art. Tsukerman makes them as weird as Martians, and he turns New York's somber towers into the coldly monumental peaks of some comic-book planet. The movie is funny, lewd, and sometimes even powerful. R. **6**

MIKE'S MURDER—(1hr. 49m., '84) A contemporary suspense thriller set in Los Angeles. With Debra Winger, Mark Keyloun, Darrell Larson, Paul Winfield. Dir. James Bridges. R. **21, 32, 70, 83, 109, 117, 201, 206, 225, 401, 412, 420, 439, 512, 519, 523, 541, 557, 561, 629, 633, 642, 668, 708, 710, 714, 716, 719, 732, 803, 805, 811, 830, 851, 867, 873, 879, 889**

★ **NEVER CRY WOLF**—(1hr. 46m., '83) Carroll Ballard, director of the classic *Black Stallion,* puts tones and shapes and textures on the screen that have never been there before. This adaptation of Farley Mowat's celebrated 1963 account of his life up north among the wolves and Eskimos is less romantic and conventionally lyrical than *The Black Stallion.* Spectacular and strikingly funny, it may be the first hip nature epic. Runty Charles Martin Smith plays the biologist deposited 300 miles north of civilization, a figure so tiny in the vast wilderness that he evokes Chaplin testing the snow with his cane in *The Gold Rush.* The biologist learns to live with the wolves and by degrees discovers that men rather than wolves are the ones depleting the caribou herds in the wilderness. Yet Ballard doesn't lean too hard on the ecological point. The movie is principally a comic adventure and an imaginative recreation of the experience of the wilderness. The best scene: when the biologist falls through the ice to the bottom of a greenish lake, looks up, and can't find the hole that would lead to air and to life. PG. **38, 78, 300, 526, 658, 721, 752, 773, 779, 781, 798, 857**

NOSTALGHIA—(2hrs. 10m., '83) In Italian, Eng. subtitles. The surreal fantasies and mystical yearnings of a Russian intellectual in contemporary Italy. Winner of the Grand Prix for Creative Cinema at the 1983 Cannes Film Festival. With Oleg Yankovsky, Domiziana Giordano, Erland Josephson. Dir. Andrei Tarkovsky. **97**

OVER THE BROOKLYN BRIDGE—(1hr. 48m., '84) The owner of a Brooklyn lunch counter must marry a woman he doesn't love in order to get financial backing for a Manhattan restaurant. With Elliott Gould, Margaux Hemingway, Sid Caesar, Burt Young, Shelley Winters, Carol Kane. Dir. Menahem Golan. R. **14, 37, 70, 83, 118, 225, 235, 306, 403, 423, 512, 523, 567, 616, 625, 648, 709, 730, 747, 791, 806, 819, 879**

RECKLESS—(1hr. 30m., '84) Newcomer Aidan Quinn, a fluffy-haired rebel on a motorcycle, is the alienated boy, Daryl Hannah the bored rich girl he makes love to in this volatile, lurid, unconvincing youth movie. The young writer, Chris Columbus, and the young director, James Foley, rather brazenly rip off the James Dean and Marlon Brando myths of thirty years ago. Speaking pure fifties-Hollywood troubled-youth jargon, Quinn doesn't sound anything like a contemporary teenager. Much violence, motorcycle-riding, and bizarrely-lit sex. (See the movie if the two stars appeal to you.) Shot in an incongruously glamorous style by German cinematographer Michael Ballhaus. R. **99, 443, 451, 530, 532, 609, 642, 660, 731, 801, 808, 809, 886**

★ **RIGHT STUFF, THE**—(3hrs. 11m., '83) Philip Kaufman's epic of the early years of the space program is great fun and, at times, exciting and beautiful, but it's an epic without depth or gravity or exaltation of feeling. Kaufman has altered the tone of Tom Wolfe's book somewhat—instead of irony he gives us exuberant and goony *Mad*-magazine burlesque. The scenes of the astronauts and their wives are done straight, but much of the rest—the political maneuvering, the selection and testing of the men, the media hype—comes off as juvenile satire. Kaufman has a tendency to turn everything into phantasmagoria; he puts the camera on the floor or shoots in deep shadow, making figures loom up suddenly or languish in dark corners. Despite all of the shenanigans, the performances are generally remarkable, especially Ed Harris as an ambivalently patriotic and self-promoting John Glenn and Dennis Quaid as the cocky but irresistible Gordon Cooper. On the other hand, Sam Shepard, playing ace test pilot Chuck Yeager, the chief exemplar of "the right stuff," is so consciously "mythic" that he seems a parody of something. Special effects by Jordan Belson. PG. **7, 36, 58, 92, 114, 201, 213, 225, 403, 420, 422, 512, 517, 541, 554, 558, 629, 633, 635, 640, 643, 653, 658, 668, 710, 717, 777, 780, 800, 807, 822, 825, 858, 862, 875, 888**

SCARFACE—(2hrs. 50m., '83) For the first hour or so, Brian De Palma's remake of Howard Hawks's classic gangster film is mesmerizing. Tony Montana (Al Pacino), a petty Cuban hood released from Castro's jails, makes his way to Miami and uses his daring and violent skills to climb to the top of the cocaine trade. Unlike the Mafia types in *The Godfather,* the Cubans who work the cocaine route don't lust after respectability. They are crude and clownish—animals, really—and they go belly to belly in every encounter. These ideas about the Cubans are sufficient as a starting premise, but they're not rich enough to sustain an epic gangster movie. Once Tony heads for the top, *Scarface* turns into a lurid remake of the original, with many "archetypal" scenes that no longer fit the specifically Cuban-American nature of the characters. De Palma allows Tony and Al Pacino to dominate the film totally—no one else has much impact, except, fleetingly, Michelle Pfeiffer as a snooty Wasp Tony must have. Pacino, trying to find new ways to explode with rage, grows monotonous, and so does the violence and obscenity. In the end, this is a sadly overblown B movie. Written by Oliver Stone. R. **30, 82, 99, 100, 103, 118, 228, 406, 436, 442, 443, 451, 503, 530, 535, 547, 567, 666, 731, 733, 755, 801, 807, 808, 842, 874**

★ **SILKWOOD**—(2hrs. 9m., '83) Delicate, beautifully acted, and finally terrifying. Screenwriters Nora Ephron and Alice Arlen and director Mike Nichols have reconstructed the final days of Karen Silkwood, the nuclear-fuel plant worker who died in mysterious circumstances while trying to expose hazardous conditions at the Kerr-McGee installation in Oklahoma in 1974. The filmmakers create a whole way of life, they don't illustrate a thesis or engage in political grandstanding. Karen (Meryl Streep), a selfish, ornery, rather sluttish woman, lives in a small house with her boyfriend, Drew (Kurt Russell), and her friend Dolly (Cher), all of them plant workers. Karen's home life, which seems casual—almost a digression—turns out t be part of the disaster that envelops her. At the plan she is aroused to the dangers of radiation only whe exposed herself. She becomes an avenger and a sp trying to find evidence of willful negligence, a winds up detested by her fellow-workers, who are afraid they will lose their jobs. In this real-life horro movie, there are no creaking doors to distance us from the material, and we respond all the way. In he final moments, Streep conveys the anguish of co plete isolation. R. **30, 60, 74, 97, 109, 201, 212, 23 403, 414, 420, 528, 536, 541, 543, 558, 566, 632 637, 640, 649, 667, 714, 717, 754, 782, 830, 87**

SPLASH—(1hr. 51m., '84) Reviewed in this issue. PG **30, 78, 97, 100, 117, 201, 203, 234, 303, 403, 411 420, 422, 428, 512, 517, 529, 536, 541, 561, 625 632, 648, 702, 714, 744, 777, 790, 813, 841, 878 888**

SUDDEN IMPACT—(1hr. 55m., '83) The fourth of Clint Eastwood's "Dirty Harry" cop movies is well-directed (by Eastwood himself) and quite crazy. Morose, sensational, filled to the brim with the depressing sadness of sadism, *Sudden Impact* is a grim parable about a country in which the criminal-justice system has failed and only a few bold individuals—avengers—keep morality alive. Everywhere Dirty Harry Callahan goes he runs into criminals—and kills them. He also runs into a lady painter (Sondra Locke) who produces canvases of howling Edvard Munch anguish. The artist tracks down the men who raped her and her sister a decade earlier; she shoots them in the groin, and then shoots them in the head. She takes, as it were, an eye and an ear for an eye. A small-scale death squad, Clint and Sondra uphold American civilization by killing people. Yet, gruesome as it is, the movie is often exciting. Eastwood has a talent for stiff, pulp-filmmaking violence—the lurid excitement of chases and gunfire at night. R. 32, 502, 524, 567, 654, 789

TENDER MERCIES—(1hr. 33m., '83) You may feel that you've got dust in your mouth while watching this first American film directed by the Australian Bruce Beresford. It's set on the featureless, sunbaked Texas plains and consists of one dry, inexpressive scene after another. Robert Duvall stars as Mac Sledge, a once-great country-and-western singer whose life has gone to hell. Mac is taken in by a young widow (Tess Harper) who lives out there in the middle of nowhere, and he marries her. With his sunken eyes and a wispy little beard that serves only to outline the skull beneath the skin, Duvall is convincingly worn. He makes Mac remote and stony, an anguished man who has lost the impulse to entertain people or even to cheer himself up. The movie is flinty, and almost priggish in the way it congratulates Mac for not wanting to get back into show-business, with its corruptions of success and money. But a movie has to be a *little* outgoing to make contact with the audience. Duvall's performance is paralyzed by integrity; so is *Tender Mercies*. With Betty Buckley as Mac's ex-wife, an unhappy big star; and Ellen Barkin as their lost daughter. Written by Horton Foote. PG. 20, 85, 97, 416, 531, 574, 626, 705, 846, 874, 876

★**TERMS OF ENDEARMENT**—(2hrs. 10m., '83) This funny, emotionally intense movie about a Houston widow, Aurora (Shirley MacLaine), and her daughter, Emma (Debra Winger), doesn't have a plot in the conventional sense; it's just life moving along, but afterwards you may be amazed by the intensity of what you've seen. As Aurora, MacLaine gives us an indelible portrait of the ego-stiffening processes of middle-age. Like so many mothers, Aurora deludes herself into thinking that everything in Emma's life would fall into place if the girl only took her advice. Emma retaliates by marrying a man (Jeff Daniels) her mother hates and moving away. The movie deals very fully with the two women's relations with men, but it always returns to their relationship with each other, a connection that reaches a peculiar rhythm of love and irritation that we may recognize from our own lives. It's a vision of normal life, yet nothing in it is clichéd or tedious—we're surprised by little shifts in emphasis, nuances of feeling that normally don't appear in American movies. Debra Winger, as the sensual Emma, is extraordinarily engaging, and Jack Nicholson gives a virtuoso supporting performance as Garrett Breedlove, a drunken former astronaut who lures the flirtatious prude Aurora out of her boring parlor. James L. Brooks adapted Larry McMurtry's novel and directs with a wonderful eye for eccentric character detail. PG. 23, 31, 60, 118, 205, 303, 411, 419, 423, 426, 519, 531, 537, 541, 552, 567, 603, 616, 625, 628, 648, 708, 715, 721, 732, 751, 774, 778, 782, 785, 800, 807, 811, 830, 854, 866, 878, 883

★**THIS IS SPINAL TAP**—(1 hr. 22m., '84) Hilarious mock-documentary, in the style of Martin Scorsese's *The Last Waltz,* about the American tour of a stupefyingly bad imaginary rock band. Four of the most banal poseurs ever to come out of England, Spinal Tap has milked every fashion of the last twenty years without once achieving authenticity or skill. This movie, wickedly funny about the clichés of rock, has been shot in a jerky, rush-into-closeup documentary style that is itself a marvelous send up of pseudo-authenticity. Directed by Rob Reiner, who appears, tugging his beard, as a Scorsese-type interviewer; written and performed by Christopher Guest, Michael McKean, and Harry Shearer, as well as Reiner. R. 14, 51, 72

UNCOMMON VALOR—(1hr. 45m., '83) Childish but undeniably stirring right-wing fantasy. A retired army colonel (Gene Hackman, and better than ever), convinced that his son is being held captive in a prison camp in Laos, organizes the boy's old Army unit into a team, leads it through the jungle to the camp, and liberates the Americans. Similar to Lieutenant Colonel Bo Gritz's actual foray into Laos (which ended in disaster), this story is a fantasy not only of liberating American war prisoners but of fighting that war over again—the *right* way this time—and thereby redeeming America's lost honor. The movie has the clichés of the genre, but also more heart and a more bitter edge than a rambunctious bash like *The Dirty Dozen*. Featuring an amusing "guest appearance" by boxer Randall "Tex" Cobb as a mystical druggie-biker vet who pulls himself together to fight one more time. Deftly directed by Ted Kotcheff. R. 502, 518, 645, 654

UNFAITHFULLY YOURS—(1hr. 36m., '84) This remake of Preston Sturges's classic comedy of 1948 is not all that bad—if you haven't seen the original. This time Dudley Moore plays the symphony conductor who returns home from a tour and discovers that his young wife, Nastassja Kinski, may have been cheating on him. In the original it was Rex Harrison and Linda Darnell, and part of the fun of the movie was its satirical, slightly malicious tone. You could enjoy those two (especially Harrison, who gives a dazzlingly funny, arrogant performance) without particularly liking them. But the shambling farceur Dudley Moore is unprepossessing, and Kinski's possible lover, Armand Assante as a hotshot violinist, is handsome and virile, so the movie suddenly becomes rather painful. Sturges had the conductor fantasizing his revenge (and then his forgiveness) as he conducts three different pieces, and each fantasy took its tone, its pace, its emotional coloring from the music. This time there's only one fantasy, and though it's worked out in great detail it lacks the startling violence of Harrison working over Linda Darnell with a razor. Director Howard Zieff has come up with some entertaining musical hamming but nothing comparable to Sturges's dark comic vision. The movie is ingratiating and trite—a conventional romantic comedy. With Albert Brooks. Written by Barry Levinson, Valerie Curtin, and Robert Klane. PG. 37, 48, 109, 206, 225, 307, 407, 411, 420, 528, 541, 566, 604, 617, 632, 717, 727, 732, 747, 773, 781, 795, 830, 878

WOMAN IN FLAMES, A—(1hr. 46m., '84) In German, Eng. subtitles. Preposterous "intellectual" softcore pornography from West Germany. An unhappy graduate student in literature (Gudrun Landgrebe) walks out on her sarcastic bourgeois husband and, without a moment's hesitation or doubt, sets up as a high-priced prostitute. When she falls in love with a male prostitute Mathieu Carrière), the two of them establish workplaces on the separate floors of a fancy duplex. Stunning in a complicated rig of leather straps and mesh that leaves her breasts exposed, she discovers her true calling as a dominatrix, whomping pink-skinned Berliners on their quivering bottoms. Her mate, however, wants to possess her, just like the husband she left behind, and when she refuses to go along he pours vodka (or is it framboise? kümmel?) all over her and sets her afire. This nonense has been directed by young Robert Van Ackeren in a coldly ascetic style, with bodies displayed under bright light like cars in a showroom. The movie is a brainless version of Fassbinder's acrid sex-under-capitalism fables. Apart from Miss Landgrebe, who is beautiful and exciting, there's nothing halfway alive in it. 55

WORLD OF TOMORROW, THE—(1hr. 18m., '84) A documentary composed entirely of materials from the 1939 New York World's Fair. Dir. Tom Johnson and Lance Bird. 2

★**YENTL**—(2hrs. 14m., '83) Long stretches of Barbra Streisand's ambitious first effort as a director—"a romantic drama with music"—are extraordinarily fine. Streisand and writer Jack Rosenthal have adapted Isaac Bashevis Singer's story of Eastern European *shtetl* life, "Yentl the Yeshiva Boy," with sensitivity and wit. Yentl (Streisand), a quick-witted girl who studies the Torah and the Talmud in secret (the holy books forbidden to women), cuts her hair, dons a black suit, and sets off for a new town as "Anshel," prospective yeshiva student. She makes friends with another student, the virile Avigdor (Mandy Patinkin), who never suspects that the smooth-cheeked Anshel is anything but a boy. When Avigdor's marriage to the conventionally feminine Hadass (Amy Irving) falls through, he insists that Anshel marry her. Streisand manages this comedy of tranvestitism and role reversal with amazing delicacy. Both Patinkin and Irving are superb, and the whole movie has the softly glowing look of a fable. The songs by Michel Legrand are gauzy and soft, but Streisand uses them in a new way—singing to herself through the dialogue scenes in such a way as to allow the scene to work and the song to comment on it at the same time. Cinematography by David Watkin. PG. 35, 46, 231, 407, 414, 436, 530, 533, 535, 549, 554, 555, 561, 621, 639, 644, 655, 724, 731, 756, 789, 817, 841, 842, 882

Revivals

AROUND THE WORLD IN 80 DAYS—(2hrs. 56m., '56) Mike Todd's large-scale entertainment, based on the Jules Verne novel, has a mid-fifties dullness about it. David Niven and Cantinflas are charming, but the cameo performances by famous stars (Frank Sinatra as an Old West piano player, for instance) grow tiresome, and the spectacle lacks eccentric flair. Dir. Michael Anderson. G. 406

BLACK ORPHEUS—(1hr. 37m., '59) In Portuguese, Eng. subtitles. The Orpheus myth retold in terms of the poor blacks of Rio during the carnival. This film seemed daring once; now it looks too much like a travelogue aspiring to tragedy. With Marpessa Dawn and Breno Mello. Dir. Marcel Camus. 95

CAT ON A HOT TIN ROOF—(1hr. 55m., '58) Tennessee Williams's drama of a Deep South family thrown into emotional upheaval and bitter soul-searching—despite all this herzschmerz, it's utterly absorbing. With Elizabeth Taylor, Paul Newman and Burl Ives. Dir. Richard Brooks. 39

CHILDREN OF PARADISE—(3hrs., '64) In French, Eng. subtitles. One of the greatest French films, and perhaps the most romantic ("If all the people who lived together loved each other," says Jean-Louis Barrault savagely, "the earth would shine like the sun"). Barrault is the soulful mime, Pierre Brasseur the earthy, extravagant actor, and Arletty the enigmatic, flower-like creature they both pursue in this story of love and crime among the members of a theatrical company in nineteenth-century Paris. Dir. Marcel Carné. The script is by the poet Jacques Prévert. 2

FANTASIA—(1hr. 56m., '40) An ample serving of great music masterpieces, joyously and lovingly (if misguidedly) trashed. Works of Beethoven, Tchaikovsky, Dukas, Stravinsky, Schubert and Mussorgsky, rearranged and accompanied by imaginative Walt Disney animations. G. 45, 118, 201, 225, 308, 418, 512, 567, 601, 616, 702, 744, 807, 813, 879

KING OF HEARTS—(1hr. 40m., '67) In French, Eng. subtitles. Philippe De Broca's film about an abandoned wartime French town taken over by asylum escapees strikes some as charming and some as unbearably sentimental. Thus it has become something of a cult classic. With Alan Bates and Geneviève Bujold. 788

LAST LAUGH, THE—(1hr. 17m., '24) One of the greatest of silent films. Emil Jannings, a powerful sufferer, is the doorman of a Berlin hotel who loses his self-esteem when he is stripped of his magnificent uniform and forced to work in a bathroom. Visually overpowering and very moving. Dir. F.W. Murnau. 10, 95

OLD ACQUAINTANCE—(1hr. 40m., '43) Bette Davis and Miriam Hopkins as the women whose lifelong friendship is tested by their competition for money, respect, and men. Some melodrama, but more realism in this "women's picture" than in more ambitious efforts. Hopkins, as the fluttery narcissist, and Davis, as the charming, sensible career woman, each get what they deserve, and that is their tragedy. Dir. Vincent Sherman. 10

RULES OF THE GAME—(1hr. 45m., '38) In French, Eng. subtitles. Jean Renoir's masterpiece (in which he also performs) of the doomed, tragic adultery of the rich and the chirpy adultery of the poor. A film of sensitive observation and profound sympathy that truly captures the mood of pre-war France. 788

SEVEN SAMURAI, THE—(3hrs. 28m., '54) In Japanese, Eng. subtitles. Released for the first time in its original, uncut length. Akira Kurosawa's masterpiece and one of the greatest movies ever made. A band of samurai agree to defend a small village against the attacks of marauding bandits. The plot couldn't be simpler, but the range of behavior—courage, nobility, cowardice, lechery—is Tolstoyan in scale. Extraordinarily vivid and powerful. Starring Takashi Shimura and Toshiro Mifune. 96

TENANT, THE—(2hrs. 4m., '76) A youth in Paris rents an apartment in which the previous tenant committed suicide. He gradually assumes her identity and heads for his own demise. It's perversely clever, but also garish and ludicrous. With Isabelle Adjani, Shelley Winters and Melvyn Douglas. Dir. Roman Polanski. 96

TO BE OR NOT TO BE (1942)—(1hr. 39m.) Ernst Lubitsch's satire, made when Nazis could still be figures of fun. Jack Benny is miscast, to say the least, as a Shakespearean actor in a Polish troupe, and the script is not up to those of Lubitsch's other movies, but the film is well worth seeing for a number of witty moments and for Carole Lombard's manic performance. 5

VERTIGO—(2hrs., '58) Obsessive, morose, heavy with "themes" and symbols, this elaborate and lugubrious thriller is Hitchcock's most consciously artful work. It's not as witty or as likable as *Strangers on a Train* or *Rear Window,* but some of it is truly impassioned—a rarity in Hitchcock. James Stewart is the ex-police detective suffering from the fear of heights, and Kim Novak is the classy woman he tails and falls in love with. The sensual Novak, inept but touching, also plays Judy, the coarse-talking shopgirl the hero tries to refashion into the image of the first woman. The movie becomes a solemnly fantastic study of fetishism—the drama of a man who has to embrace craziness in order to be sexually aroused. With Barbara Bel Geddes. Screenplay by Samuel Taylor. PG. 821, 887

THEATER

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Broadway

Previews and Openings

Monday, March 5

AWAKE AND SING—A revival of the 1935 Clifford Odets play about Jewish-American family life in New York; with Nancy Marchand, Harry Hamlin, and Paul Sparer; directed by Theodore Mann. With Scott Burkholder, Benjamin Hendrickson, Dick Latessa, Frances McDormand and Luke Sickle. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3. Previews now prior to a 3/8 opening. Tickets for previews are $21, except for Sat. which are $24. Thereafter, all tickets are $27, and $30 on Sat. night. **Circle in the Square**, 50th St. West of Bdway (581-0720). 2 hrs., 15 mins. All major credit cards.

Now Playing

BABY—Musical with book by Sybille Pearson, music by David Shire, lyrics and direction by Richard Maltby, Jr In the cast: Beth Fowler, Martin Vidnovic, Todd Graff, Liz Callaway, James Congdon, Catherine Cox. Story concerns the impact of parenthood on three couples. Ingratiating choreography, sassy staging, and thoroughly amusing lyrics add up to a likable and ingenious show. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$35. From 3/11, Sun. at 3, & no Mon. night perf. **Ethel Barrymore,** 243 W. 47th (239-6200). 2 hrs., 35 min. All major credit cards.

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Matthew Broderick, Marilyn Chris, Peter Michael Goetz, Elizabeth Ward, J. Patrick Breen, Kathleen Widdoes. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$35; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Neil Simon,** 250 W 52nd St. (757-8646). 2 hrs., 40 min. All major credit cards. ●

LA CAGE AUX FOLLES—George Hearn and Gene Barry offer marvelous performances in a musical set in the South of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th (757-2626). 2 hrs., 40 min. All major credit cards.

CARMEN—*(La Tragedie de Carmen)* The Georges Bizet opera as adapted and directed by Peter Brook, reshaped by composer Marius Constant, playwrights Jean-Claude Carriere and Brook. This new concept uses only four singers (with rotating casts for the eight performances per week, and fifteen musicians to perform the work). Mon.-Sat. at 8:30, Wed. & Sat. at 2:30; $10-$40. **Vivian Beaumont,** Lincoln Center, 65th St. & Broadway (874-6770). 82 mins. (No intermission.) All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats", based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hrs., 45 min. Credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, Sun. at 3, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 min. Major credit cards. ● ●

42ND STREET—Anne Rogers, Jerry Orbach, Karen Ziemba, and James Brennan in a musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic Theater,** 247 W. 44th St. (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $23-$40; Sat. at 2, Sun. at 3, $25-$45. **St. James,** 246 W. 44th St. (398-0280). 2 hrs., 30 min. All major credit cards.

NOISES OFF—Dorothy Loudon, Brian Murray, Paxton Whitehead, Victor Garber, and Linda Thorson are the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. The play creates an atmosphere so charged with hilarity that sparks whiz about everywhere! Mon.-Thurs. at 8, Sat. at 2, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $17.50-$27.50. **Brooks Atkinson Theater,** 256 W. 47th St. (245-3430). 2 hrs., 25 mins. Credit cards.

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $25-$40. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

ON YOUR TOES—Galina Panova stars in a revival of the Richard Rodgers/Lorenz Hart/George Abbott 1936 musical; directed by George Abbott, choreographed by George Balanchine and Donald Saddler, with addditional choreography by Peter Martins. Featured are Kitty Carlisle, George S. Irving, Lara Teeter, George de la Pena, Christine Andreas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $20-$35. **Virginia,** 252 W. 52nd (977-9370). 2 hrs., 40 min. Credit cards. ●

THE REAL THING—Jeremy Irons and Glenn Close costar in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. Also in the cast: Christine Baransky, Kenneth Welsh, Cynthia Nixon, Peter Gallagher and Vyto Ruginis. Mon.-Sat. at 8, $25-$37.50; Sat. at 2, $25-$35; Wed. at 2, $20-$30. **Plymouth Theater,** 236 W. 45th (239-6200). 2 hrs. All major credit cards.

THE RINK—Chita Rivera and Liza Minnelli star in a musical with book by Terrence McNally, focusing on a mother who owns a roller skating rink which is in the throes of demolition and her relationship with her rebellious daughter. With Jason Alexander, Frank Mastrocola, Ronn Carroll, Mel Johnson Jr., Scott Ellis, Kim Hauser, Scott Holmes. Music and lyrics by John Kander and Fred Ebb; directed by A. J. Antoon. McNally can create amusing situations and write funny lines, and there are quite a few floating around. Graciela Daniel's choreography may be her best yet. Minnelli's and Rivera's performances are knowing, efficiently executed, and multi-faceted. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40. **Martin Beck Theater,** 302 W. 45th (246-6363). 2 hrs., 30 min. All major credit cards.

THE TAP DANCE KID—A musical with book by Charles Blackwell, lyrics by Robert Lorick, music by Henry (*Dreamgirls*) Krieger. Hinton Battle, Sam Wright, Hattie Winston, Barbara Montgomery, Martine Allard, and Alfonso Ribiero head the cast which features a black and white ensemble. Story concerns the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper and whose father wishes him to become a lawyer; directed by Vivian Matalon. The dancing of Battle is nothing short of extraordinary, and there are winning performances from Winston, Allard, and Wright. And young Ribeiro is accomplished and attractive. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $27.50-$45. **Broadhurst,** 235 W. 44th St. (239-6200). 2 hrs., 10 mins. All major credit cards.

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Jonathan Hadary and Raymond Baker. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. Philip Astor plays Arnold at the matinees. An amusing as well as moving trio of plays about the homosexual world. Chevi Colton, Craig Sheffer, Diane Tarleton, Susan Edwards, and Mathew Vipond complete the cast; directed by Peter Pope. **Helen Hayes,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ● ●

ZORBA—Anthony Quinn stars in the title role of a new production of the musical; book by Joseph Stein, based on the Kazantzakis novel; music by John Kander; lyrics by Fred Ebb. Lila Kedrova, Jeff McCarthy, Taro Meyer, Debbie Shapiro are in the cast. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3; $20-$40; Wed. at 2, $17.50-$37.50. **Broadway Theater,** Broadway at 53rd St. (239-6200). 2 hrs., 30 mins. All major credit cards.

Off Broadway

THE ACTORS' DELICATESSEN—Written by Murray Mednick and Priscilla Cohen, starring Marilyn Sokol and David Garfield, comedy is about two vaudeville stars; directed by Julie Hebert. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $15 & $18. **Provincetown Playhouse,** 133 MacDougal St. (777-2571).

AND A NIGHTINGALE SANG—C. P. Taylor's intensely likable comedy concerning a petit-bourgeois family in the north of England during WW II; directed by Terry Kinney. One of the better buys in our inflationary theater. The actors, mostly from Chicago's Steppenwolf Theater, are a virtuoso ensemble. And Joan Allen is a wonder! Mon.-Sat. at 8, Wed. & Sat. at 2; $23.50-$27.50. **Mitzi E. Newhouse Theater,** 150 W. 65th in the Vivian Beaumont Theater Building (799-9100).

BECKETT'S PLAYS—Leigh Taylor-Young in *Ohio Impromptu, Catastrophe,* and *What Where,* featuring Alvin Epstein; directed by Alan Schneider. Tues.-Sat. at 8, Sun. at 7, Sat. at 2:30, Sun. at 3. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

CINDERS—Janusz Glowacki's play about girls in a reform school who are rehearsing a production of Cinderella; directed by John Madden; with Lucinda Jenney, Dori Hartley, Christopher Walken; directed by John Madden. Tues.-Sun. at 8, Sat. & Sun. at 3; $15-$18; thru 3/11. **Public/LuEsther Hall,** 425 Lafayette St. (598-7150).

CLEAN SWEEP—Joel Gross's comedy about the real world of a rich young soap-opera writer, his Costa Rican cleaning girl, his flamboyant ex-wife, and hi philandering brother; directed by Brian Hurle Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $15; th 3/18. **Perry St. Theater,** 31 Perry St. (279-4200).

THE DANUBE—Maria Irene Fornes's play about an American in his mid-20s and his relationships with group of middle Europeans; featuring Richard Sale Kate Collins, Tom Kopache, and Sam Grey. Call theater for details. **American Place Theater,** 111 W 46th (246-3730).

FABLES FOR FRIENDS—Mark O'Donnell's play which challenges friendships as one goes from childhood to adulthood; with Laura Hughes, Paul McCrane, Tim Daly, Deborah Coles; directed by Douglas Hughes. Tues.-Fri. at 8 (Sat. at 7 & 10, Sun. at 3 & 7). **Playwrights Horizons,** 416 W. 42nd St. (279-4200).

THE FANTASTICKS—A musical fable in its 24th year Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$20. **Sullivan St. Playhouse,** 181 Sullivan (674-3838) ● ●

FEN—Return of Caryl Churchill's play about the people who live and work in the fens of East Anglia, their dreams, ghosts, unions, jokes, ambitions; now being presented with an American cast. With Pamela Reed, Concetta Tomei, Ellen Parker, Robin Bartlett, Linda Griffiths, and David Straithairn. Tues.-Fri. at 8, Sat. & Sun. at 3 & 8; $15-$18. **Public/Newman,** 425 Lafayette St. (598-7150).

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a motel room at the edge of the Mojave Desert; directed by the author; with Will Patton. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$24.50. A Circle Repertory production. **Douglas Fairbanks Theater,** 432 W. 42nd (239-4321).

FUGUE—Rona Munro's play about a young woman caught between childhood and the realities of the adult world, directed by Richard E. Rehse; with Angelynn Bruno, Caroline Aaron, Janet Giangrasse. Thurs.-Sun. at 8; $6, 3/8-11. **Raft Theater,** 432 W. 42nd (581-3137).

HEY, MA. . .KAYE BALLARD—A new musical by and with Kaye, about dreams, goals, and obstacles of show business, and how to survive. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $21-$25. **Promenade,** Bdway at 76th (580-1313).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with love and career; directed by Gerald Gutierrez, with Lisa Banes, Betty Comden, Peg Murray, Jerry Lanning, Steven Pearlman, Tom Robbins, Cristine Rose, and Chip Zien. **Playwrights Horizons,** 416 W. 42nd (279-4200).

THE KILLING OF SISTER GEORGE—Revival of Frank Marcus's black comedy, starring Aideen O'Kelly and Tandy Cronyn; directed by Allen Belknap. Story concerns the private life of a popular English radio soap-opera star. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$22; thru 3/18. **Roundabout/Susan Bloch Theatre,** 307 W. 26th (242-7800).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. Tues.-Thurs. at 8, $25-$30; Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30, $27.50-$32.50. **Orpheum,** 126 Second Ave. (239-6200). ● ●

THE MAN WHO COULD SEE THROUGH TIME—Terri Wagener's play, co-starring Bob Gunton and Leslie Geraci, which brings together a disillusioned psychologist and a sculptress; directed by Carey Perloff. Thurs.-Sat. at 8, Sun. at 3; from 3/8; $8. **Ark Theater,** 131 Spring St. (431-6285).

O.K.—Sheila Macrae stars in Isaac Chocron's love triangle which explores the relationship of two women and a younger man; directed by Alba Oms. In English: Wed.-Fri. at 7:30. In Spanish: Sat. & Sun. at 2:30 & 7:30; $7. **47th St. Plyhse,** 304 W. 47th (354-1293).

PACIFIC OVERTURES—Revival of the 1976 Stephen Sondheim musical with a mostly Oriental 19-member cast portraying a total of 135 characters, with an orchestra, and two authentic Japanese musicians onstage during the show; directed by Fran Soeder. Fri. & Sun. at 8, Sat. & Sun. at 3; $8; 3/22-4/14. **York Theater,** 2 E. 90th (534-5366).

PAINTING CHURCHES—Tina Howe's play starring George N. Martin, Elizabeth McGovern, and Marian Seldes, directed by Carole Rothman, moves up to off-Broadway after a very successful run downtown. It's about an aristocratic family (the Churches) preparing to move out of its Boston home. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3; $17.50-$24.50. **Lamb's Theater,** 130 W. 44th (997-1780).

ROCKABY—Billie Whitelaw stars in three one-act plays by Samuel Beckett: *Rockaby, Footfalls,* and *A Nut;* directed by Alan Schneider. Tues.-Sat. at 8, Sat. at 2:30, Sun. at 3 & 7; $18-$20. **Samuel Beckett Theater,** 412 W. 42nd (594-2826).

SPOOKHOUSE—Harvey Fierstein's new play, starring Anne Meara, described as "a dark comedy about a family in Brooklyn," takes place in a Coney Island spookhouse. Tues.-Sun. at 8, mats. Sat. at 2, Sun. at 3. 3/13-4/3, $19.50 for all, excp. Fri. & Sat. which will be $22. From 4/3, all $22.50, exc. Fri. & Sat. for $25. **Playhouse 91,** 316 E. 91st (831-2000).

STREET THEATRE—Doric Wilson's play which takes place the night of the famous Stonewall Riot; directed by Ken Cook. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 4 & 7; $15. **Actors Playhouse,** 100 Seventh Ave. So. (691-6226).

TO GILLIAN ON HER 37TH BIRTHDAY—Michael Brady's play comes from off-off Broadway to off-Broadway, with most of the original cast (Sarah Jessica Parker, Jean DeBaer, Richmond Hoxie, Cheryl McFadden & Heather Lupton); directed by Pamel Berlin. From 3/13; $14-$20. **Circle-in-the-Square,** 159 Bleecker (254-6330).

TRUE WEST—Daniel Stern and Tim Matheson co-star in Sam Shepard's play, directed by Gary Sinise, about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18-$20. **Cherry Lane Theater,** 38 Commerce St. (989-2020). ●

WOZA ALBERT—A South African comedy by and with Percy Mtwa, Mbongeni Ngema; directed by Barney Simon. Story deals with the Second Coming of Christ in South Africa. Tues.-Thurs. at 8, Fri. at 8, Sat. & Sun. at 3, $22, $20. **Lucille Lortel Theater,** 121 Christopher St. (924-8782).

Theater Companies

AMERICAN JEWISH THEATRE—Isaiah Sheffer's new English translation of *It's Hard To Be a Jew,* Sholom Aleichem's comedy; directed by Dan Held. Wed., Thurs. & Sat. at 8, Sun. at 2 & 7; $11; thru 4/1. **Y,** 1395 Lexington Ave. (427-4410).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed.-Fri. at 8:30, Sat. at 8:30 & 11; $7.50-$10. **Theater,** 351 E. 74th (772-8707).

CIRCLE REP—Timothy Mason's *Levitation,* about a youth's return to his midwest home to resolve his feelings about commitment, separation, and death; directed by B. Rodney Marriott. With Helen Stenborg, Lenka Peterson, Eric Schiff, Ben Siegler, Trish Hawkins, Matthew Lewis, Bruce McCarty, Adam Davidson, and Michael Higgins. Tues.-Sat. at 8, Sat. at 2, Sun. at 3 & 7; $20-$22.50; thru 3/11. **Theater,** 99 Seventh Ave. So. (924-7100).

THE CLASSIC THEATER—Euripides' *Helen,* the drama that inspired R. Strauss's opera *Die Aegyptische Helene;* directed by Douglas Tow. Thurs.-Sun. at 8; $6; thru 3/11. **Theater,** 114 W. 14th (242-3900).

EQUITY LIBRARY THEATRE—A revival of *Up in Central Park;* music by Sigmund Romberg, book and lyrics by Herbert and Dorothy Fields, all about the comeuppance of Boss Tweed by the New York Times. Tues.-Sun. at 8, Sat. and Sun. at 2:30; 3/8-4/1. **Theater,** 310 Riverside Drive (663-2028).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations, comedy revues, and guest comedians. Thurs.-Sat. at 8:30 & 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

4TH WALL REPERTORY—Comedy revue, political satire and improvisation. Thurs. & Sun. at 7:30, Fri. at 8; $4; Sat. at 8, $6. **Truck and Warehouse,** 79 E. 4th (254-5060).

JEAN COCTEAU REPERTORY—George Farquhar's *The Beaux' Stratagem,* about two city rogues who barnstorm the country in search of wealth and women; thru 5/20. Shakespeare's *King John,* about a weak and treacherous king; thru 3/16. Ben Jonson's *Epicoene,* or *The Silent Woman* (circa 1600), rotates with the above. Tickets are $8.50. Call theater for specifics. **Jean Cocteau,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATRE—Revival of Harold Pinter's *The Homecoming,* starring Joe Silver, Mark Arnott, and Cheryl McFadden; directed by Anthony McKay. It's a sinister comedy about a family of men living in an old and seedy North London house in the 60s. Tues.-Thurs. at 8, Sat. at 8, Sun. at 2 & 7; $14; thru 3/11. 344 E. 14th St. (674-7200).

LA MAMA E.T.C.—Jean Cocteau's *The Holy Terrors,* set in Paris in the 1920s, tells of an orphaned brother and sister who create a potent world of games; directed by David M. Kronick. Wed.-Sun. at 7; Sun. mats. at 2:30; $8; thru 3/18. **Theater,** 74A E. 4th St. (475-7710).

MANHATTAN THEATRE CLUB—**Upstage:** Ellen Burstyn and Burgess Meredith in Israel Horovitz's *Park Your Car in Harvard Yard,* about a crusty Yankee in Gloucester, and his new companion; directed by Lynn Meadow. Tues.-Sun. at 7:30, Sat. & Sun. at 3; $16-$20; thru 4/1. **Downstage:** Stephen McHattie in Franz Xavier Kroetz's *Mensch Meier,* story of a blue collar couple and their fifteen-year-old son and their everyday lives; directed by Jacques Levy. Tues.-Sun. at 8, Sat. & Sun. at 2:30; $22-$24; thru 3/18. **MTC,** 321 E. 73rd (472-0600).

THE MIRROR THEATER—Susan Glaspell's *Inheritors* and Clifford Odets's *Paradise Lost;* both directed by John Strasberg, alternate with *Rain,* by John Colton and Clemence Randolph, which enters the repertory 3/6. The company features Geraldine Page, Mason Adams, Maxwell Caufield, Madeleine Sherwood, Sabra Jones, David Crier, and Juliet Mills. Phone for schedule. **Theater at St. Peter's,** Lexington at 54th (944-9300).

NUESTRO TEATRO—Egon Wolff's *Flores de Papel.* Sat. at 8, Sun. at 3; $8; thru 3/25. **St. John's,** 224 Waverly Pl. (675-6742).

PAN ASIAN REPERTORY—*The Face Box,* a ghost story by Wakako Yamauchi in which two Japanese-American women come together to face a dark secret. Wed.-Sat. at 8, Sat. at 2, Sun. at 3 & 7; $10-$12; thru 3/25. **Theater II,** 120 W. 28th, 2nd floor (255-7293).

REPERTORIO ESPANOL—Julio Maricio's *La Valije;* Amandeo Vives's zarzuela, *Dona Francisquita,* a tribute to eternal Madrid; Lorca's *La Zapatera Prodigiosa;* in Spanish in repertory; $8-$10; thru March. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

RIVERSIDE SHAKESPEARE COMPANY—Shakespeare's *Caesar,* a modern production set in present-day America; directed by W Stuart McDowell. Thurs.-Sun. at 8, Sat. at 2; $8; thru 3/25. **Center,** 165 W. 86th (944-9300).

ROYAL COURT REP—Phyllis Craig's *Who Killed George Athens?* Wed. & Thurs. at 8; *Mystery Weekend,* Fri. & Sat. at 8, Sun. at 3; *Bargain for Murder,* Mon. at 8; *Murder One,* Tues. at 8; $7. **Theater,** 301 W. 55th (997-9582).

SOHO REP—*The Dwarfs,* a rarely seen black comedy, by Harold Pinter; directed by Jerry Engelbach. Thurs., Fri. at 8, Sat. at 6 & 9:30, Sun. at 4; $8; 3/16-4/1. **Theater,** 19 Mercer St. (925-2588).

THE 13TH STREET THEATER—Edward Portnoy's *In the Waiting Place,* directed by Keith Greer, is about abandoned children, awaiting adoption; Tues. & Wed. at 7:30, Sat. at 5. Israel Horovitz's *The Indian Wants the Bronx,* directed by Peter Gordon, about two street punks caught up in their own terrorizing; Tues., Wed., Sat. & Sun. at 9:30; and *Line,* directed by Roberta Hawkins, about man's desire to be first; Thurs. & Fri. at 9:30, Sat. & Sun. at 7:30. Ren Draya's *The Mothers,* directed by Edward Medina, about pregnant unwed teenagers. Mon. & Thurs. at 7:30. **Theater,** 50 W. 13th St. (675-6677).

WPA THEATER—Jeffrey Haddow's story of love and friendship; directed by Dann Florek. Thurs.-Sat. at 8, Sun. at 3 & 7:30; $10; 3/15-4/15. **Theater,** 138 Fifth Ave. (206-0523).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ALL SHE CARES ABOUT IS THE YANKEES—John Ford Noonan's comedy about a woman suffering from agoraphobia and her way of dealing with it; directed by Gary Swanson. Fri. at 8, Sat. at 7 & 10, Sun. at 2; $8. **American Kaleidoscope,** 5 W 63rd (724-3080).

BALL—Musical set at an embassy ball before the beginning of WWI; by John Jiler & Richard Vitzhum; directed by Daniel Wilson. Tues.-Sat. at 8; $10. **Greene St. Theater,** 101 Greene St. (925-2415).

THE BEAUTIFUL LASALLES—Michael Dinwiddie's play about two aged black sisters (formerly a concert dance act), and their feud with a 90-year-old blues singer; directed by Hillary Wyler. Thurs. & Fri. at 8, Sat. at 6 & 9:30, Sun. at 5; $8. Cherubs Guild production. **Wonderhorse,** 83 E. 4th St. (533-5888).

BROKEN EGGS—Eduardo Machado's third play in his *Floating Islands Trilogy* concerns a Cuban family's descendants today in Southern California; directed by James Hammerstein. Tues.-Sat. at 8, Sun. at 2 & 7; $10; thru 3/18. **Ensemble Studio Theater,** 549 W. 52nd (247-4982).

THE CAGE—Rick Cluchey's prison drama, written and produced behind prison walls; directed by Larry Attile. Wed.-Sat. at 8, Sun. at 2:30; thru 3/9. **Neighborhood Group,** 420 W. 42nd (279-4200).

CIRCUS GOTHIC—Jana Robbins stars in a musical about circus life on the Canadian backwoods circuit; book and lyrics by Jan Kudelka, music by Marsha Coffey; directed by Alex Dmitriev. Tues.-Sat. at 8, Sun. at 3 & 7; $10. **Douglas Fairbanks**/upstairs, 432 W. 42 (279-4200).

CLARENCE—Original melodies and also oldies celebrate the revival of Booth Tarkington's play concerning the amorous entanglements of the volatile Wheeler family and their involvement with a returned soldier; directed by Ken Bachtold; starring Thom Zimerle and Gretchen Beidl. Thurs.-Sat. at 7:30, Sun. at 3; 3/8-25. **18th St. Playhouse,** 145 W. 18th (675-6209).

COLLAPSE—Frank Adamo's play about ordinary people coping during the next great Depression; with Pat Kannar, John Staddon, Frank Adamo, William Morino, and Tony Paulazzo. Fri. & Sat. at 8, Sun. at 3; $6; 3/16-4/15. **Gene Frankel,** 36 W 62nd (582-4240).

A COUPLE OF BLAGGUARDS—An evening of song, sermon, and story starring Malachy and Frank McCourt; directed by Mike Houlihan. Tues. & Wed. at 8, Fri. & Sat. at 8 & 10:30, Sun. at 3; $12-$20; 3/13-18. **Top of the Gate,** Bleecker & Thompson (475-5120).

DOUBLE BILL—Nicholas Divone, James Tomkins, Garance Wimmer, Vincent Niemann in Oscar Wilde's *The Critic as Artist,* and George Bernard Shaw's *The Dark Lady of the Sonnets;* directed by Fred Fondren. Thurs.-Sat. at 8; Sun. at 2; $5; thru 3/11 **Prometheus,** 239 E. 5th St. (477-8689).

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THEATER

DOUBLE FEATURE—Elyse Nasse and James Struthers's play, *Until Further Notice, Tomorrow Is Canceled,* and Elyse Nass's *The Real Wife-Beater.* 3/14, 15, 21 & 22 at 12:15 p.m. (bring lunch); $2.50. And Thurs.-Sun. at 8, $8; 3/8-25. **Theater Off Park,** 28 E. 35th (679-6283).

ENGAGED—W.S. Gilbert's comedy centering around the complications of a Scot's marriage by declaration between two mismatched lovers; directed by Jon Edward Dreary. Thurs.-Sun. at 8; Sat. & Sun. at 3; $8-$10; 3/8-26. **St. Bart's Playhouse,** 50th & Park (944-9300).

EQUINOX—Mario Diament's black comedy, directed by Moni Yakim, which portrays the subtle ways in which a society slowly becomes totalitarian; with Lindendell Rivera, Rick Valez, Maria Cellario, Judith Granite, and Fran Anthony. $10 & $12; from 3/7. **INTAR,** 420 W. 42nd (695-6135).

FAMILY RESEMBLANCE—Alan Nielsen's play dealing with a midwestern family whose siblings must come to grips with the adult aspects of their relationships after their parents have passed away. Sun.-Wed. at 7:30; $6; 3/5-21. 18th St. **Playhouse,** 145 W. 18th St. (567-4869).

THE FLIGHT OF THE EARLS—Christopher Humble's play concerning the friction within a family caught up in the struggles of Northern Ireland in 1971; with Christine Estabrook, Timothy Landfield, Carol Teitel, Guy Paul, Kenneth Meseroll, Gayle Stants, and Reed Birney; directed by Allen Belknap. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $12.50; from 3/13. **Westside Arts,** downstairs, 407 W. 43rd (581-8394).

FRANKENSTEIN, THE BROADWAY VERSION—Live performers viewed from a circus tent inside an art gallery—three actors portray twelve characters against a backdrop of slides and paintings. Play combines rear projection and old-fashioned fog. Wed.-Sun. at 10; $6; thru 3/25. **Jim Diaz Gallery,** 242 W. 16th St. (620-9093).

GONE WITH HARDY/A CUCKOO WALTZ—David Allen's vaudeville entertainment based on the early career of Stan Laurel; directed by Gerald Freedman; with M. C. O'Connor, Kathleen Doyle, and Stephen Vinovich. Wed.-Mon. at 8, Fri. mat at 3 & Sun. at 3; $7; 3/9-19. **Westbeth,** 151 Bank St. (242-7103).

HACKERS—Michael Eisenberg's play about the world of computers and the people who program them; directed by Jerry Heymann. Wed.-Sat. at 8, Sun. at 3; $8; thru 4/1. A Manhattan Punch Line production. **Lion Theater,** 422 W. 42nd (279-4200).

A HELL OF A TOWN—Peter Riegert and Joanna Gleason star in a two-character comedy, by Monte Merrick, about a Madison Ave. advertising honcho and his wife, a book publisher, who discover one morning that they are the only people left in the city. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; from 3/10. **Westside Arts,** upstairs at 407 W. 43rd (541-8394).

HOORAY FOR WHAT—A musical comedy of 1937; music by Harold Arlen; lyrics by E.Y. Harburg; book by Howard Lindsay and Russel Crouse; directed by Barbara Vann. Fri. & Sat. at 8, Sun. at 3; $6-$8; 3/9-11. **Medicine Show Theater,** 6 W. 18th (255-4991).

IT'S HARD TO BE A JEW—Sholom Aleichem's Yiddish play with music, directed by Israel Beker. Sat. at 8, Sun. at 2 & 5:30; $8-$12. **Folksbiene,** 123 E. 55th (755-2231).

IN THE WAITING PLACE—Edward Portnoy's play about children abandoned by their parents—four children with the same mother, but each a different father; directed by Keith Greer. Tues. & Wed. at 7:30, Sat. at 5; $6. **13th St. Theater,** 50 W. 13th (675-6677).

JUDY: A GARLAND OF SONGS—A musical revue tracing her career. Thurs.-Fri. at 8, Sat. at 2:30 & 8, Sun. at 4: $8: 3/8-11. **All Souls Fellowship Hall,** Lexington at 80th (535-3356).

THE LAST OF HITLER—Joan Schenkar's play features a post-war Adolf Hitler and Eva Braun trapped in a Jewish retirement community in Florida. Thurs.-Sun. at 8; $4; thru 3/30. **Theater for the New City,** 162 Second Ave. (254-1109).

THE LOWER DEPTHS—A revival of Gorki's 1902 play; directed by Sonia Moore. Wed.-Sat. at 7:30, Sun. at 3; $8; thru 3/18. **TOMI,** 23 W. 73rd (755-5120).

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen and Kenneth Wydro, about a woman in the church choir who has a dream of becoming a pop singer; directed by Grenoldo. Fri. at 8, Sat. at 2 & 8, Sun. at 2 & 5; $13-$18. **Heckscher Theater,** 1230 Fifth Ave. (534-2804).

MISS LIZZIE—Luigia Miller's play about the life of novelist Edward Dahlberg and his mother—a lady barber—set in Kansas City and spanning 40 years; directed by Clark Piper. Wed.-Sat. at 8; $6; thru 3/10. **Baldwin Theater,** 160 W. 74th (799-8190).

NORTH ATLANTIC—Jim Strahs's play about people in uniform who serve in the cause of peace; directed by Elizabeth LeCompte. Fri. & Sun. at 8, Sat. at 7:30 & 10; $8; presented by the Wooster Group. **Performing Garage,** 33 Wooster St. (966-3651).

THE NUNSENSE STORY—Musical comedy, with lyrics and music by Dan Goggin, book by Steve Hayes, about a group of nuns and priests who are raising money to save their Hoboken church. Tues-Sat. at 8; $10. **The Duplex,** 55 Grove St. (255-5438).

OPEN END—Concert revue with pianist/humorist Eugene Seaman and guests. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20. 34th St. **Theater** (Downstairs at the Empire State Bldg.), 5th & 34th (595-0351).

ORWELL THAT ENDS WELL—Second City comedy revue, directed by Bernard Sahlins and Ed Greenberg, with music by Fred Kaz. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30. **Village Gate,** Bleecker & Thompson (475-5120).

THE OTHER SHORE—Jose Lopez Rubio's play about four people who glimpse reality before reaching "the other shore;" directed by Walter Bobbie; with J. Kenneth Campbell, Donna Healy, and Johanna Leister. Tues.-Sat. at 8, Sat. & Sun. at 3; $8; thru 3/11. **Writers Theater,** 133 Second Ave. (777-7005).

THE PATRICK PEARSE MOTEL—Hugh (*Da*) Leonard's Irish sex farce about two businessmen opening a chain of motels, and one of their unfaithful wives; directed by Robert Bridges. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3; $8; 3/12-4/1. **Riverwest Theater,** 155 Bank St. (243-0259).

ROCKAWAY BOULEVARD—David Pendleton, Yahee, Frank Piazza, and Everett Ensley in Richard Vetere's drama about a black couple adrift in urban decay; directed by Rudolph Marinelli. Thurs.-Sat. at 8; $6; thru 3/17. **PSW Studio,** 243 W. 55th, third floor (246-0284).

SARITA—Maria Irene Fornes's musical about a woman torn between her love for an evangelist and a Latin outcast, with Leon Odenz's Afro-Caribbean music in the style of the 40s. $10, $12. **INTAR,** 420 W. 42nd (279-4200).

SHOULDA BEEN A LOVE PLAY—Jeff Hagedorn's 1981 National Gay Playwriting Contest-winning comedy about a fantasy love affair between a restaurant patron and a waiter; directed by Richard Northcutt. Fri. at 8:30, Sat. at 7 & 10, Sun. at 5 & 8:30; $8. **Shandol Theater,** 137 W. 22nd (279-4200).

SERIOUS BIZNESS—Comedy revue written by Jennifer Allen, David Babcock, Winnie Holzman, and Don Perman; directed by Phyllis Newman; starring Jill Larson, Nealla Spano, David Babcock, and Don Perman. Fri. & Sat. at 8 & 10:30; $12-$16. **O'Neal's,** 147 W. 43rd (764-6200).

SHADOW MAN—Michael Wright's play about a teenager's belated homecoming, starring Keith Reddin; directed by Mary Robinson. Wed.-Sat. at 8, Sun. at 3; $8; thru 3/11. **Vineyard,** 309 E. 26th St. (683-0696).

A SHTICK IS BORN—A two-person, 37-character musical revue, starring Sherry Nehmer and Daniel Harris. Wed. at 8:30, Fri. at 10; $5; thru 3/16. **The Dive,** 257 W. 29th (695-4516).

SPLIT SECOND—Dennis McIntyre's drama about the encounter of a black cop with a white petty criminal in a desolate area of the city; directed by Samuel Barton. Wed.-Sun. at 8; $6; thru 3/11. **Intar Stage Two,** 508 W. 53rd (387-1089).

TEA—Jess Lowen's play about the battle of the sexes, waged over teacups; with James Valis and Randi Klein; directed by Jerry Campbell. Wed. & Thurs. at 8:30; $5; from 3/7. **Shandol,** 137 W. 22nd (869-3981).

THREE ONE-ACT JEWISH-AMERICAN PLAYS—A serio-comic series by Janet Schechter and Murray Lichtman: *Affidavit, Air Conditioner,* and *A Family Circle;* directed by John Margulis. Wed.-Sat. at 8; $5; thru 3/24. **Sargent Theater,** 314 W. 54th (581-3044).

THROUGH THE LEAVES—Franz Xaver Kroetz's play about a brutal relationship between a woman butcher and the man she loves; directed by JoAnne Akalaitis. Tues.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3; $8-$12; 3/13-5/6. **Interart Theater,** 549 W. 52nd (279-4200).

VOWS—Two new one-act plays: *Bottom of the Fourth,* written and directed by David M. Mead, and *Acces.* written and directed by Christopher Lamb, both presented by the New York Actors' Ensemble. Fri.-Sat. at 8, Sun. at 7:30; $5; thru 3/25. **Courtyard Playhouse,** 39 Grove (620-7110).

WHEN DID YOU LAST SEE MY MOTHER?—Christopher Hampton's account of a youth's struggle with his homosexual identity; directed by Jane Stanton. Thurs., Fri. at 8, Sun. at 7, Sat. at 7 & 10; thru 3/11. **New Vic,** 219 Second Ave. (724-5046).

NEW YORK TICKET SERVICE
For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

ADAMI—Classical myths, history between realist and abstract imagery, thru 3/10. delRe, 41 E.57th (688-1843).

JEAN PAUL AGOSTI—Watercolors of wooded landscapes, thru 3/17. Iolas-Jackson, 52 E. 57th (755-6778).

ANSELMO—Large sculptural pieces of granite, thru 3/9. Goodman, 24 W. 57th (977-7160).

OSCAR BRONNER—Landscape paintings incorporating a finger-painting technique, 3/10-4/5.

DANIEL BRUSTLEIN—Recent paintings of Paris, Venice, and Provincetown, 3/6-31. Gruenebaum, 38 E. 57th (838-8245).

PETER DEAN—Recent paintings, thru 3/10. Galleri Bellman, 41 E.57th (486-7944).

JIM DINE—Paintings and cast bronze sculptures, thru 3/17. Pace, 32 E. 57th (421-3292).

NAN FREEMAN—Abstract paintings and drawings, thru 3/31. Munroe, 56 W. 57th (246-9616).

ALVARO GUEVARA (1894-1951)—Society situations from 1916 by this Chilean who lived and worked in London and Paris, thru 3/8. Kornblee, 20 W.57th (586-1178).

ALAN GUSSOW/CHARLES BURCHFIELD—"Objects of Power," three dimensional, non-figurative works/Selected works. Thru 3/28. Deutsch, 20 W. 57th (765-4722).

GEORGE HARKINS—Large-scale, double-panel watercolors of woodland interiors and streams, thru 3/31. Tatistcheff, 50 W. 57th (664-0907).

MARYANN HARMAN—Lyrical abstract paintings, loosely based on the artist's native Virginia landscape, 3/6-31. Haber Theodore, 24 W. 57th (541-9393).

CLINTON HILL—Acrylic paintings on fiberglass-covered canvas; works on handmade paper; wood constructions, 3/6-31. Pearl, 38 E. 57th (838-6310).

RICHARD HUNT—Welded steel and bronze sculptures, thru 4/5. Dintenfass, 50 W. 57th (541-2268).

DON KUNKEL—Paper constructions, thru 3/21. Prats, 29 W. 57th (486-6770).

RENE LALIQUE—One of the largest collections ever assembled of his glass from the '20s and '30s, thru 3/31. Dyansen 57, 11 E. 57th (498-7830).

PAT LASCH—"Work from Rome," thru 3/31. Markel, 50 W. 57th (581-1909).

LOREN MADSEN—Drawings, maquettes, and an installation, 3/10-31. McKee, 41 E. 57th (688-5951).

EUGENE MIHAESCO—Illustrations, thru 4/7. St. Etienne, 24 W. 57th (245-6734).

HANS MOLLER—Recent oil paintings and watercolors of Maine, 3/6-31. Midtown, 11 E. 57th (758-1900).

IRVING PETLIN/THEODORE MANOLIDES—Paintings and pastels/Works on paper. 3/8-31. Marlborough, 40 W. 57th (541-4900).

ARCHIE RAND—Abstraction and figuration in mural-sized paintings, thru 3/28. De Nagy, 29 W. 57th (421-3780).

JUDY RIFKA—Large scale expressionistic paintings with architectural themes, thru 3/24. Alexander, 20 W. 57th (757-3721).

ROBERT RYMAN—New abstractions, thru 3/16. Maeght Lelong, 9 W.57th (371-9077).

BARBARA SANDLER—Symbolic paintings exploring isolation, loneliness and interaction of individuals, thru 3/29. Segal, 63 E. 57th (486-2297).

MARK TANSEY—Monochromatic oil paintings about events in art history, thru 3/28. Borgenicht, 724 Fifth (247-2111).

JORGEN WARING—Paintings and collages, thru 3/24. Arras, 29 W. 57th (421-1177).

JEFF WAY—"Masks: 1974-1984", 3/6-31. Adler, 37 W. 57th (980-9696)

STEVE WOOD—Wooden structures covered with stretched, resin-saturated canvas, creating an interior volume, 3/6-31. Baskerville-Watson, 24 W. 57th (582-0058).

MANOUCHER YEKTAI—Representational paintings, thru 3/31. Rosenberg, 20 W. 57th (757-2700).

ROBERT S. ZAKANITCH—Large-scale acrylic paintings that incorporate decorative patterns as well as a deliberate breaking-up of those patterns, thru 3/24. Miller, 724 Fifth (246-1625).

Madison Avenue and Vicinity

PIERRE ALECHINSKY—Recent large paintings, thru 3/17. Lefebre, 47 E.77th (744-3384).

HARRY BERTOIA—Bronze sculptures, 3/6-31. Staempfli, 47 E. 77th (535-1919).

BRYSON BURROUGHS—Paintings with historical, biblical, and mythological themes, thru 3/17. Hirschl & Adler, 21 E. 70th (535-8810).

JOHN CHAMBERLAIN—New sculpture, thru 3/31. Fourcade, 36 E. 75th (535-3980).

ROBERT COTTINGHAM—Realist urban storefronts and facades in works on paper, thru 3/23. Coe Kerr, 49 E.82nd (628-1340).

DANIEL DALLMAN—Landscape and figure paintings, thru 3/28. Schoelkopf, 825 Madison (879-4683).

ENRICO DONATI—Paintings with "fossil" forms by a former Surrealist, thru 3/24. Gimpel Weitzenhoffer, 1040 Madison (628-1897).

RACKSTRAW DOWNES—Panoramic views of Manhattan and Maine, thru 3/10. Hirschl & Adler, 851 Madison (744-6700).

HERBERT FERBER—"Semaphore Series"—recent sculpture, thru 3/8. Knoedler, 19 E. 70th (794-0550).

PAT KECK—Carved and painted wooden sculpture, thru 3/31. Martina Hamilton, 19 E. 71st (744-8976).

LEON KROLL—Still lifes and landscapes, thru 3/24. ACA, 21 E. 67th (628-2440).

KUNIYOSHI—"Master of the Samurai Print," thru 4/7. Ronin, 605 Madison (688-0188).

MICHAEL LANGENSTEIN—Postcard collages, all 4 x 6 inches, thru 3/31. Davis & Langdale, 746 Madison (861-2811).

FERNAND LEGER—Paintings, gouaches, and watercolors, 1926-1955, thru 3/31. Perls, 1015 Madison (472-3200).

ELLEN LEVY—Paintings which focus on the contrast between the precision of mathematics and the irregularities of nature, thru 3/30. New York Academy of Sciences, 2 E. 63rd (838-0230).

RICHARD LINDNER—Work from the '60s, thru 3/31. Kouros, 831 Madison (879-5454).

GEORGE LONGFISH—Large-scale acrylic paintings with symbols from the artist's native American heritage, thru 3/24. Steinbaum, 903 Madison (734-3373).

SUE MILLER/RICHARD SHEEHAN—Paintings of mysterious rural scenes/Landscape paintings. Thru 3/30. Stone, 48 E. 86th (988-6870).

ERIC PERRY/PETER CARL—Architectural drawings by both. Thru 3/31. Facade, 741 Madison (744-4997).

HARRY ROSEMAN—Cast bronze sculptures and reliefs related to urban and natural environments, thru 3/31. Mathes, 851 Madison (249-3600).

ERNEST SILVA—Visionary landscape paintings and constructions, thru 3/17. Tananbaum, 24 E. 81st (879-8200).

SANDI SLONE—Large scale abstract paintings in intense colors, thru 3/31. Acquavella, 18 E. 79th (734-6300).

JASON STEWART—Cast bronze sculpture, paper constructions in subtle colors, thru 3/10. Davidson, 43 E. 78th (734-6702).

JOHN STOCKDALE/JULIAN B. HYMAN—Recent paintings/Color photographs. 3/6-31. Urdang, 23 E. 74th (288-7004).

ALEXANDER WALSH—Whimsical oil paintings with unusual juxtaposition of figurative elements, 3/7-31. D'Este, 51 E. 63rd (752-8948).

SoHo

DINA GUSTIN BAKER—Abstract oil paintings, 3/6-24. Ingber, 460 W. Broadway (674-0101).

ARNOLD BITTLEMAN—Selected drawings, 3/10-4/11 Milliken, 98 Prince (966-7800).

ROGER BROWN—Social and political commentary plus landscapes, thru 3/10. Kind, 136 Greene (925-1200).

ABRAHAM DAVID CHRISTIAN—Surrealistic sculpture and drawings, thru 3/28. Esman, 121 Spring (219-3044).

CORA COHEN—New paintings, thru 3/24. Hutchinson, 138 Greene (966-3066).

RITA EDELMAN—Large-scale acrylic paintings which explore the artist's responses to rhythm in music and dance, 3/6-25. Pindar, 127 Greene (533-4881).

RAFAEL FERRER—Tropical luxurious beaches with figures, thru 3/14. Hoffman, 429 W.Broadway (966-6676).

TERRY FOX—"Catch Phrases"—mixed-media drawings and constructions about commonly used news media phrases, such as "death squad", thru 3/17. Feldman, 31 Mercer (226-3232).

JOE GOODE/MARSHA BURNS—"Forest Fire Impressions," large, abstract, color field paintings and works on paper/Black and white photographs of figures. 3/10-31. Cowles, 420 W. Broadway (925-3500).

LORI GOODMAN/TOM RANKIN—Expressionist figurative paintings on plaster/Small sculptures of wood, ivory, and marble. Thru 3/17. Manhattan Art, 81 Greene (219-2007).

RUTH GRAY—Paintings and photographs of unmade beds with a human presence, thru 3/11. Atlantic, 458 W. Broadway (228-0944).

DUNCAN HANNAH—Haunting oil paintings of women in interiors, figures in landscapes, thru 3/31. Semaphore, 462 W. Broadway (228-7990).

GORDON HART—Abstract paintings, some geometric, with gold and silver leaf overlay, thru 3/14. Rosenberg, 115 Wooster (431-4838).

WILLY HEEKS/STEVE LINDSAY—Abstract paintings in subdued colors/Expressionistic paintings involved with language. Thru 3/17. Protetch McNeil, 214 Lafayette (226-8957).

ROGER HERMAN—Expressionistic woodcuts, thru 3/10. Bromm, 90 W. Broadway (732-6196).

ETHELYN HONIG—Paintings of objects seen from different angles, telling a story, thru 3/17. 55 Mercer (226-8513).

ANISH KAPOOR—Biomorphic sculpture with the opulence of Indian sculpture and architecture, 3/3-31. Gladstone, 152 Wooster (505-8690).

DENNIS KARDON—Cut paperworks and oil paintings which link and distort a serial image, thru 3/24. Toll, 146 Greene (431-1788).

MARIO MERZ—Paintings and an igloo installation, thru 3/17. Sperone Westwater, 142 Greene (431-3685).

JOHN MILLER—Paintings with a romantic view of American life, thru 3/17. Metro Pictures, 150 Greene (925-8335).

VICTOR MORGADO—Paintings, thru 3/31. Soho Center for Visual Arts, 110-114 Prince (226-1995).

NANCY PIERSON—Figurative oil paintings that provide an intimate glimpse into quirky, off-guard moments, thru 3/24. Condeso/Lawler, 76 Greene (219-1283).

KENNY SCHARF—New paintings, thru 3/24. Shafrazi, 163 Mercer (925-8732).

RICHARD SERRA—Large abstract drawings, some studies for sculpture, in oil stick and charcoal, thru 3/10. Castelli, 420 W. Broadway (431-5160).

ALAN SHIELDS—"Cut-Out," thru 3/17. Cooper, 155 Wooster (674-0766).

DAVID STOREY—New paintings and drawings, thru 3/31. Concord, 451 Broome (925-2994).

Other

FREDERIC AMAT—Mixed-media compositions of acrylic pigment, wax and found objects, 3/9-4/6. Martin, 213 E. 49th (427-2757).

DAN CHRISTENSEN—Paintings on paper, thru 3/27. Lincoln Center, 140 W.65th (877-1800).

CLAUDIA DE MONTE/DAVID WEST—Paintings and sculpture/Works on paper. 3/6-4/1. Gracie Mansion, 337 E. 10th (477-7331).

PETER DRAKE—Large ink drawings, thru 3/11 Sharpe, 328 E. 11th (777-4622).

D. ANNA GARWOOD/BRAD MELAMED—"Sewing," an installation of the underpinnings of fashion/

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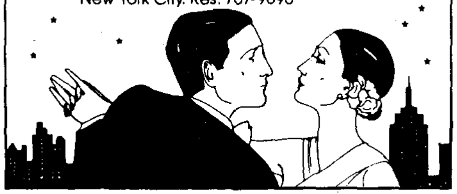

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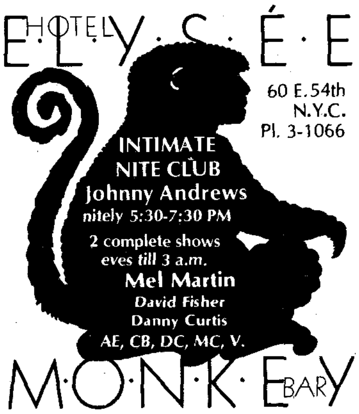
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MONKEY BAR

ART

. "Jeopardy," a game board including portraits. Thru 3/10. Franklin Furnace, 112 Franklin (925-4671).

GILLES JEAN GIUNTINI—Surrealistic sculpture, thru 3/24. Bouckaert, 100 Hudson (925-6239).

RICHARD HAMBLETON—Large gestural paintings, 3/9-4/7. Ala, 32 W. 20th (675-3267).

HARMONY HAMMOND—New paintings drawn from ancient Pueblo cultures, 3/6-31. Ross, 162 W. 56th (307-0400).

MICHAEL HURSON—"Drawings: 1969-1983," retrospective, curated by Henry Geldzahler, thru 3/25. Clocktower, 108 Leonard (233-1096).

STEPHEN LUDLUM/PETER YOUNG—Abstract paintings by both. Thru 3/10. Oil and Steel, 157 Chambers (964-1567).

PAUL MARCUS—Expressionistic paintings about contemporary societal conflicts, thru 3/11. P.P.O.W., 216 E. 10th (477-4084).

HOWARD NEWMAN—Sculpture and paintings, thru 3/15. Cordier & Ekstrom, 417 E.75th (988-8857).

ANDRE PIERRE—Haitian paintings, thru 3/21. Grass Roots, 75 University Place (505-7272).

PHILIP REISMAN—Social realist paintings of New York, 1934-1984, thru 3/29. Ryan, 452 Columbus (799-2304).

DAVID TOBEY—Narrative abstractions, thru 3/15. Bush, 260 W.86th (873-1397).

PATRICIA WORMSER—Drawings and paintings, 3/8-25. Rentschler, 450 W. 24th (929-0192).

GROUP SHOWS

57th Street

EMMERICH—41 E. 57th (752-0124). Large-scale master paintings and sculpture by Caro, Francis, Frankenthaler, Held, Louis, Noland, Olitski, thru 3/17.

FITCH-FEBVREL—5 E. 57th (688-8522). Works on paper by Escher, Foujita, Klinger, Martin, Turner, others, 3/6-4/28.

HEESY—50 W. 57th (245-1420). New prints by Diebenkorn, Fischl, Ruscha, others, thru 3/31.

PACE—32 E. 57th (421-3237). Etchings, lithographs, wood engravings by Avery, Chase, Davis, Whistler, others, thru 3/17.

SHIPPEE—41 E. 57th (319-2044). "Architectural Landscapes and Pedimentia"—works by Brandt, Calabro, Nulty, Whitlock, thru 3/16.

Madison Avenue and Vicinity

CHILDS—956 Madison (772-6606). Winter in art by Barnett, Kennedy, Stevens, thru 3/24.

ERICSON—23 E. 74th (737-6155). Paintings and works on paper by Hitch, Stamos, White, Willis, others, thru 3/31.

HAIME—1000 Madison (772-7760). Botero, Dunoyer, Llona, Tacla, thru 3/17.

HELLER—965 Madison (988-7116). Glass sculpture by Dexter and Trinkley, thru 3/31.

IBM GALLERY OF SCIENCE AND ART—590 Madison (407-6100). Architectural drawings of classical Greek sites from the Ecole des Beaux-Arts, thru 3/24.

LABOETIE—9 E. 82nd (535-4865). Kandinsky and the Bauhaus plus lesser known avant-garde artists Joostens, Rohl, thru 3/31.

SOLOMON—959 Madison (737-8200). Paintings and sculpture by Avery, de Kooning, Moore, others, thru 3/31.

SPANIERMAN—50 E. 78th (879-7085). 19-century American seascape and marine paintings by Bradford, Bricher, Peterson, Thompson, others, thru 4/7.

SoHo

ARBITRAGE—99 Spring (334-9755). Works by Krisel, Nagano, Quisgard, thru 3/25.

CALDWELL—383 W. Broadway (966-6500). Works by gallery artists, including Bowen, Lanyon, Ohlson, Sherry, others, thru 3/31.

GREENWALD—181 Mott (219-1642). "Split Images" —sculpture, photographs, paintings, thru 3/22.

HABER—133 Greene (505-7800). The frame as an integral aesthetic, thru 3/10... "Framed," artists focusing attention on the frame as well as the image, including works by Semmel, Thea, Tisa, thru 3/31.

HELLER—71 Greene (966-5948). "Seven Artists in Clay," thru 3/31.

K.D.—611 Broadway (420-8011). Inaugural exhibition with works on paper by Deutsch, Phelan, Steir, others, thru 3/31.

LANDFALL PRESS—611 Broadway (420-9616). Prints and trial proofs by Buck, Christo, Dean, Fisher, Green, Piccillo, Steir, thru 3/31.

MANÈS—177 Prince (505-5722). Organic abstraction by Evans, Jensen, Mueller plus still life in photos by Callis, thru 3/10.

VISUAL ARTS—137 Wooster (598-0221). Tues.-Sun. 11-6. Prints by Basinger, Law, Scott plus four young artists including Markoya and Salvatore, thru 3/11.

Other

ARTISTS SPACE—105 Hudson (226-3970). "Three Artists Select Three Artists"—Johnson, Lemieux, Stahl selected by Prince, Salle, Howland, thru 3/24.

FRANKLIN FURNACE—112 Franklin (925-4671). Mail art from the late 50's to the present by Evans, Johnson, Wilson, thru 3/10.

GARET—204 E. 10th (475-8701). Romantic paintings by Burgess, Connelly, Diamond, Garrett, others, thru 3/31.

HENRY STREET SETTLEMENT—466 Grand (598-0400). Eight Afro-American artists selected b Romare Bearden, thru 4/1.

NEW YORK STUDIO SCHOOL—8 W. 8th (673-6466). Drawings by Berthot, Buchwald, Heeks, Jensen, others, thru 3/28.

PEN AND BRUSH—16 E. 10th (475-3669). Semiannual Watercolor Show, thru 3/14.

PIEZO ELECTRIC—437 E. 6th (505-6243). Wed.-Sun. 1-7. "Romance and Catastrophe," works by Hambleton, Nechvatal, Pocock, Zwillinger, others, thru 3/11.

PRATT GRAPHICS CENTER—160 Lexington (685-3169). An old and a new piece of work from each artist, including Johns, Katz, LeWitt, Neel, others, thru 3/24.

P.S. 1—46-01 21st, Long Island City (784-2084). Thurs.-Sun. 12-6. Sculpture and drawings by Grosvenor; "salvaged," an assemblage sculpture exhibition; artists against Central American intervention, others, thru 3/18.

STOLER—13 White (966-5090). Sculpture and the "id" by Anton, Evans, Fisher, Samaras, Scanga, Wood, thru 3/10.

Photography

DAVID BAILEY—Celebrities and style makers of the sixties, thru 4/8. ICP, 1130 Fifth (860-1777).

BLYTHE BOHNEN/EADWEARD MUYBRIDGE —Figures in motion by both. 3/6-4/15. Light, 724 Fifth (582-6552).

CONNIE COHEN—Photographs of Greece; sculpture, 3/10-20. Ward-Nasse, 178 Prince (925-6951).

LOIS CONNER—Landscapes taken with an 8 x 10 view camera and a 7 x 17 "banquet" camera, thru 3/9. Parsons, 66 Fifth (741-8923).

ROY DECARAVA—Photographs of jazz musicians, thru 3/16. Hunter College, Lexington at 68th (570-5451).

JO ALISON FEILER—The intimacy of human emotions, thru 3/10. Harder, 37 W.57th (308-0043).

GEORGE HEYNINGEN-HUENE—Black and white photographs from the thirties and forties, thru 4/7. Staley-Wise, 177 Prince (777-1590).

MARK KLETT—Lush terrains of Colorado, Idaho, the arid Southwest, thru 3/17. Pace/MacGill, 11 E.57th (759-7999).

MIEKE MAAS—Color photographs illustrating states of mind, dreams, 3/6-31. Photographics Unlimited, 43 W. 22nd (255-9678).

NEIKRUG—224 E. 68th (288-7741). Wed.-Sat. 1-6 "The Image Bank, An Intimate Look," thru 3/31.

ARNOLD NEWMAN—Abstract photographs, 3 6-31. Wolf, 30 W. 57th (586-8432).

GRAEME OUTERBRIDGE—Abstract color image taken from Bermuda architecture/Photographs by Brown, Sanfedele, Westwood. Thru 4/6. Soho Photo 15 White (638-2816).

PHOTOCOLLECT—740 West End (222-7381 Tues.-Sat. 1-5. Photographs of places of worship b Adams, Evans, Strand, others, thru 3/31.

CHARLES PRATT—Photographs of nature in colo and black and white, thru 3/31. Sander, 51 Greene (219-2200).

ROBERT STEINBERG—Nudes and still life using handmade emulsion, thru 3/16. Pfeifer, 825 Madison (737-2055).

DON WERNER—"A China Diary," 3/6-24. Gallery 84, 30 W. 57th (581-6000).

MERRY MOOR WINNETT—The mask and the nocturnal in hand-tinted and collaged photos, thru 3/12. Camera Club of NY, 37 E.60th (223-9751).

ELIZABETH ZESCHIN—Portraits and landscapes, thru 3/30. DTW's Gallery, 219 W. 19th (691-6500). Mon.-Fri. 10-6, Sat. 1-6.

Museums

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites: Right Through the Roof! The Wethersfield Meteorites; thru 3/31... Silk Roads/China Ships: 400 artifacts illustrating 2,000 years of commerce in goods, technology & art; thru 5/12... Bicycles and Dragons: Highlights China's Past and Present; thru 5/12.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... Tibet, The Sacred Realm: Photographs 1880-1950; thru 5/27.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... Karl Gernot Kuehn Photographs; thru 4/1... Malcolm Morley Paintings, 1965-1982; thru 4/15... Curators Choice II "The Textile Arts of the American Southwest," thru 3/31.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; free Tues. after 5. American Enterprise: 19th-Century Patent Models; thru 4/1... Etchings by the Tiepolos; thru 4/22... Netsuke: Japanese Design in Miniature; thru 4/8... Embroidered Samplers; thru 5/27.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students and seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters... Walter Stein 1924-81; 30 works on paper; thru 3/25... Picasso: The Last Years, 1963-1973; thru 5/6... Postwar American and European Art from the Collection; thru 3/8.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. The Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... Works of Art in Glass... Installation of the Pulpit by Karl Bitter... The Living Room from the Francis Little House, Designed by Frank Lloyd Wright... Egyptian Reinstallation: Phase III... Indian and Southeast Asian Sculpture; thru 5/30... Peach Blossom Spring; thru 6/3... Yves Saint Laurent: 25 Years of Design; thru 9/2... Dutch Painting of the Golden Age from the Royal Picture Gallery, Mauritshuis; thru 4/15... Leonardo da Vinci: Anatomical Drawings from the Royal Library, Windsor Castle; thru 4/15... Charles Burchfield: Selected Works 1917-1967; thru 3/25... Paintings and Manuscripts from Prince Sadruddin Aga Khan; thru 10/14...Symbol and Substance in American Indian Art; thru 5/27... Balthus: A Retrospective; thru 5/13... William Merritt Chase, 1849-1916: Retrospective; 3/9-6/3.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008); Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. Renaissance Painting in Manuscripts: Treasures from the British Library; thru 4/29.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat., Sun. 11-4. Donations. Francisco Oller: A Realist Impressionist; thru 3/18.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. Children's Children: American Folk Dolls; thru 3/31.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern... Arctic Art of the Eskimo.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues.-Sat. 12-5. $3; $2 students; $1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily. Hitchcock by Hitchcock; thru 4/5... Rod Serling: Dimensions of Imagination; thru 5/3... Women at Work; 3/6-17.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84... Painting New York; thru 4/1... The Old Met: A Memory of Opera on Broadway, thru 6/10... Gotham in Gridlock; thru 4/1... To Visit The Queen: late 19th-century presentation dresses, court uniforms and ballgowns; thru 4/29... New Yorkers' Taste: Chinese Export Porcelain 1750-1865; thru 9/5... New Toy Gallery... Manhattan Faces: Photographs of New York Men by John Weitz; 3/7-4/1.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.75; children & seniors $1.50. In Perspective, permanent exhibition on the history and development of holography... Contemporary Portrait Gallery... Holography Works; thru 6/3.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Closed for expansion project until mid-May.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50... The 159th Annual Exhibition; 3/8-4/5.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Tues.-Sun. 12-6, Wed. 12-8 (free 5-8). $2.50; students & seniors $1.50, children free. Art & Ideology; thru 3/18... Iona Kleinhaut; thru 3/18..."The Window" Installation: Body, Mind and Machine by Tom Hatch; thru 3/18.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. Artists' Views of Central Park, 1814-1914; thru 3/11... New York Themes: Paintings and Prints by William Meyerowitz and Theresa Bernstein; thru 4/29... Struggle for a Continent: Francis Parkman's France and England in North America; thru 4/22... Shanties to Sky scrapers: Robert L. Bracklow's Photographs of Early New York; thru 5/6... The World of Tiffany: The Neustadt Collect of Tiffany Lamps... Firefighting on Parade 1700-1865; thru 3/15... The Sons of Saint Patrick: The Irish and Irish Organizations in New York City before 1900; thru 4/1... New York and The China Trade; thru 8/26.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. Daily ex. Sun. 10-6; some collections to 9. Jewish Life in America: Fulfilling the American Dream; thru 3/9... Exaltation of Poetry: Famous Poems in Manuscript; thru 3/16... Martin Luther and the Popular Imagination; thru 3/30... Francis Frith: The Middle Eastern Photographs, 1856-1860; thru 4/20. **Lincoln Center,** 111 Amsterdam Ave. The Young Martha Graham: A Birthday Celebration; thru 4/9... **Donnell Library,** 20 W. 53rd St. The Rarest Kind of Best: antique toys and rare children's books; thru May.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. F.L. Schroder: Wall Sculptures; thru 3/11... Streamline Design: How the Future Was; thru 5/6... Images in Wood; thru 4/1... Annual Juried Exhibition, thru 4/15.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. $1; children, 50 cents. Jack Whitten's "Energy Field" Paintings; thru 3/18.

UKRAINIAN MUSEUM—203 Second Ave. (228-0110). Wed.-Sun. 1-5. $1, students & seniors 50 cents. Ukrainian Folk Costumes... Folk Art from the Carpathian Mountains.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 6. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... The Theodore Roszak Bequest; thru 3/18... Reflections of Nature: Flowers in American Art; thru 5/20. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Architecture of Raymond Hood: City of Towers; thru 3/7. **Downtown Branch,** Federal Hall National Memorial, 26 Wall St. (431-1620). Metamanhattan: Urban-design proposals for Manhattan; thru 3/15.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). Next sale 3/14 at 10 & 2: Fine English and Continental Silver, Objects of Vertu, and Russian Works of Art. On view from 3/8. **East,** 219 E. 67th St. (570-4141). 3/6 at 10: Furniture, Prints and Decorative Objects, including property from the estate of Raymond Massey. On view from 3/2. 3/7 at 10: Art Nouveau and Art Deco. On view from 3/3.

DOYLE—175 E. 87th St. (427-2730). 3/7 at 10: American and Continental Furniture, Decorations and Paintings. On view from 3/3.

PHILLIPS—406 E. 79th St. (570-4830). 3/7 at noon: European and American Paintings and Prints. On view from 3/3.

SOTHEBY'S—York Ave. at 72nd St. (472-3400). Next sale 3/13, 14 at 10:15 & 2: 19th-and 20th-Century American and European Prints and Old Master Prints. On view from 3/9.

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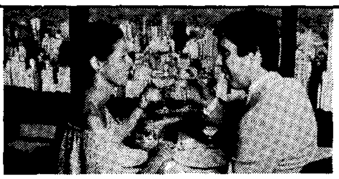

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Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

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Concerts

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, six days a week, Tues.-Sun., noon-7 p.m. (from 11 a.m. on Wed. and Sat.), depending on availability. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Monday, March 5

AMERICAN SYMPHONY ORCHESTRA, Yuri Krasnapolsky conductor; pianist Kjell Baekkelund, violinist Arve Tellefsen. Grieg's Symphony No. 1 (called the "Forbidden Symphony"), in its North American premiere, and Piano Concerto in a; Shostakovich's Violin Concerto, Op. 99. Avery Fisher Hall at 8. $6-$15.

BOSTON SYMPHONY ORCHESTRA, Seiji Ozawa conductor; pianist Maurizio Pollini. Mozart's *Idomeneo* Overture; Schoenberg's Piano Concerto; Strauss's *Symphonia Domestica.* Carnegie Hall at 8. $12-$20.

NEW MUSIC FOR YOUNG ENSEMBLES—Violinists Marilyn Dubow, Asta Jorgensen, Nadia Ghent; pianist Henry Shapiro; clarinetist David Krakauer; cellist Julie K. Green; flutist Sue Ann Kahn; violist Marta Soderberg; cellist Peter Susser. Schroeder's String Quartet No. 1 (world premiere); Barab's *Bab Ballads (Paraphrased)* (world premiere); Zwilich's Divertimento (N.Y. premiere); Hindemith's Two Duets for Violin and Clarinet; Janacek's Sonata for Piano and Violin. Carnegie Recital Hall at 7:30. $8.50.

DAVID STAROBIN, classical-guitarist, with flutist Susan Palma, soprano Janice Felty, harpist Karen Lindquist, vibraphonist Daniel Druckman. Del Tredici, Takemitsu, Carter, J.A. Lennon (premiere), Kupferman (premiere). Merkin Concert Hall at 8. $8.

METEOR FARM, "a Spatial Concert of Ceremonies," by Henry Brant (N.Y. premiere); conductors Brant, Neely Bruce, Roger Solie. Nine music groups, including a symphony orchestra, two choruses, percussion, brass, Indonesian gamelon orchestra, and more. Synod Hall, Cathedral of St. John the Divine, Amsterdam Ave. and 110th St., at 4 and 8. Benefit for National Public Radio; $10 suggested contribution.

LEONARD RAVER, organist, with trumpeter Chris Gekker, percussionist Richard Brows. Bach, Couperin, and N.Y. premieres of works by Ginastera, Pinkham, and Locklair. Church of the Ascension, Fifth Ave. at 10th St., at 8. $5, $7.

DIANE WALSH, pianist. A faculty recital. Haydn, Schubert, Debussy, Chopin. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free

DEWEY REDMAN, tenor saxophonist. Jazz. Cooper Union Great Hall, Third. Ave. and 7th St. (254-6300), at 8. Free.

WEST SIDE MADRIGALISTS/HOLBORNE VIOL CONSORT—"Intoxicating and wicked music from Carnival festivities of ages past." Second Presbyterian Church, C.P.W. at 96th St., at 8. $6.

CONSTANCE KEENE, pianist. Manhattan School of Music faculty recital. Music by Chopin. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

ERIC ROSS, composer. Live and pre-recorded electronic music performed by Ross with Youseff Yancy on the theramin. Roulette, 228 W. Broadway (219-8242), at 9. $5.

BROOKLYN COLLEGE COMPOSERS FORUM—New works by student composers. Whitman Hall, BCBC, at 8. $3.

Tuesday, March 6

NEW YORK PHILHARMONIC, Gunther Schuller conductor; violist Sol Greitzer, violinist Glenn Dicterow, flutist Paige Brook, oboist Joseph Robinson, trumpeter Philip Smith. Stamitz's Viola Concerto in D; Schuller's Quadruple Concerto; Tchaikovsky's Symphony No. 6. Avery Fisher Hall at 7:30. $6-$25.

NATIONAL ORCHESTRA OF NEW YORK, Alvaro Cassuto conductor; violinist Mihaela Martin; Pro Arte Festival Chorus. Brahms's *Tragic Overture, Nänie,* and *Gesang der Parzen;* Dvorak's *Carnival Overture* and Violin Concerto in a, Op. 53. Carnegie Hall at 8. $5-$15

EMANUEL VARDI, violist, with percussionist David Carey, pianist Norman Carey. Milhaud, Brahms, Rachmaninoff, Mussorgsky, Ravel, Paganini, Colgrass. Alice Tully Hall at 8. $5-$10.

MICHELE ZUKOVSKY, clarinetist, with pianist Marc Shapiro and the Sequoia String Quartet. Brahms, Weber, Poulenc. Merkin Concert Hall at 2. $4.50.

FOR THE LOVE OF MUSIC, Richard Sortomme, director. Beethoven, Damase, Smetana. Merkin Concert Hall at 8. $9.

LYDIAN STRING QUARTET, New York debut. Beethoven's Quartet in f, Op. 95; Ravel's String Quartet in F; Steven Mackey's String Quartet (N.Y. premiere); Bartók's Quartet No. 3. Carnegie Recital Hall at 8. $6.

QUINTET OF THE AMERICAS, with pianist José Ramos-Santana. Mozart's Quintet, K. 452; Villa-Lobos's *Ciranda das Sete Notas* for Bassoon and Piano; Liszt's *Spanish Rhapsody;* Poulenc's *Sextuor* for Piano and Wind Quintet. Center for Inter-American Relations, 680 Park Ave. at 68th St. (249-8950), at 8. $7.

COMPOSERS' SHOWCASE—*The Cradle Will Rock,* by Marc Blitzstein, performed by John Houseman and the Acting Company. Whitney Museum, Madison Ave. and 75th St. (570-3655), at 8:30. Chair seating $5, cushions $3.

ENRICO MACIAS, in concert. Nederlander Theater, 208 W. 41st St. (921-8000), at 8. $20-$30.

DAVID MELNICK, baritone/**PAUL SPORTELLI,** pianist. Wolf, Naginsky, Ives, Gluck, Giordano. Trinity Church, Broadway at Wall St., at 12:45. Free.

MUSIC FROM THE LIFE OF JENNY LIND—Soprano Ellen Frank sings songs and arias, with pianist Thomas Webb. 2 Columbus Circle, 9th-floor penthouse (351-1617). Benefit for Historical Museum at Richmondtown Restoration, S.I. $10 (check for availability).

LUCILLE GOERES, flutist/**ELIZA GARTH,** pianist. "New by Two," 20th-century music, by Messiaen, Moravec, Roens, Schoenberg, Stockhausen, Stravinsky. Christ and St. Stephen's Church, 120 W. 69th St. (724-8478), at 8. $5.

ANTHONY DAVIS, pianist-composer. *Middle Passage* and other solo works. "Out on the Keys: The New Keyboard Composers." Bessie Schönberg Theater, 219 W. 19th St. (924-0077), at 8. $7.

INOUE CHAMBER ENSEMBLE—Beethoven, Schubert, and Japanese songs for voice and piano. Japanese American United Church, 255 Seventh Ave. at 24th-25th Sts. (799-5783), at 8. Free.

MUSIC LIVE!—Political rock and salsa, with open jamming. Truck and Warehouse, 79 E. 4th St. (254-5060), at 7:30. $3.

Wednesday, March 7

ITZHAK PERLMAN, violinist, with pianist Samuel Sanders. Bach, Bartók, Falla, Saint-Saëns. Avery Fisher Hall at 8. $10-$25.

GUARNERI QUARTET, with pianist Andre-Michel Schub, violist Kim Kashkashian. Alice Tully Hall at 8. Sold out.

REBECCA TROXLER, flutist, with harpsichordist Peter Marshall, pianist Jane Hawkins. Baroque and modern works. Merkin Concert Hall at 8. $8.

ENRICO MACIAS—See 3/6.

YOKO ITO GATES, koto and shamisen player (N.Y. debut). Program includes premiere of Tom Svoboda's *Autumn.* Carnegie Recital Hall at 8. $10.

ROBERT VARTKIS KINOIAN, guitarist (N.Y. debut). Dowland, Sor, Torroba, Barrios, Ravel, Albeniz. CAMI Hall, 165 W. 57th St. (757-3255), at 8. $6.

COMPOSERS' SHOWCASE—John Cage, composer-reciter/chanter. New York premiere of his 1983 *Muoyce.* Whitney Museum, Madison Ave. and 75th St. (570-3655), at 7. Chair seating, $5; cushion-bleachers $3.

CHARLAE OLAKER, soprano. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

THE JAZZMEN—Donnell Library Center, 20 W. 53rd St., at 12:30. Free.

JOY IN SINGING, Winifred Cecil conductor. Lincoln Center Library at 5:30. Free.

Thursday, March 8

NEW YORK PHILHARMONIC, Semyon Bychkov, conductor; pianist Alexander Toradze. Beethoven's *Prometheus* Overture; Liszt's Piano Concerto No. 1; Rachmaninoff's Symphony No. 2. Avery Fisher Hall at 8. $6-$25.

GUARNERI STRING QUARTET—See 3/7.

BEAUX ARTS TRIO—Beethoven's Trio in c, Op. 1, No. 3; Variations on "Ich bin der Schneider Kakadu" in G, Op. 121A; Trio in B-Flat, Op. 97, "Archduke." Metropolitan Museum at 8. Stage seats, $12.

MICHAEL FLAKSMAN, cellist, with pianist Bernard Ringeissen. Beethoven, Kodaly, Fauré, Debussy. Merkin Concert Hall at 8. $7.

HIROKO YAJIMA, violinist, with pianist Cameron Grant. Mendelssohn, Martino, Debussy, Janacek, Beethoven. 92nd Street Y at 8. $7-$9.50.

MARC PONTHUS, pianist (N.Y. debut). Debussy, Liszt, Mozart, Chopin, Prokofiev. Carnegie Recital Hall at 8. $6.

ENRICO MACIAS—See 3/6.

ERIC ROTER, cellist/**MICHAEL NOSAL,** pianist. Music of Bach, Chopin, Britten. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

RANDY FISHER, violist/**RUTH HERRING,** violinist/**TED MOOK,** cellist/**EVE WOLF,** pianist. Music of Schubert, Franck, Brahms. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $4.

DAVID SMITH, organist. Works by Schmidt, Bach, Smith. St. Paul's Chapel, Columbia University, Broadway and 116th St., at 12 noon. Free.

BRONX ARTS ENSEMBLE—Chamber-music concert, in honor of Martin Luther King. McGinley Center, Fordham University, Bronx Rose Hill Campus at Southern Blvd., at 10:30 a.m. Free.

Friday, March 9

NEW YORK PHILHARMONIC—See 3/8. At 2.

GIDON KREMER, violinist/**VALERY AFANASSIEV,** pianist. Schumann, Shostakovich, Schnitke, Schubert, Kagel. Avery Fisher Hall at 8. $8, $15.

ELENA ZANIBONI, harpist (N.Y. debut). Beethoven, Dussek, Handel, Hindemith, Fauré, Britten, Prokofiev. Carnegie Hall at 8. $8-$15.

BEAUX ARTS TRIO—See 3/8. SRO, $6.

MAHORI TROUPE (KHMER)—Music of the Cambodian court. Carnegie Recital Hall at 8. $8.50.

RICHARD JACOBOWSKI, classical guitarist. Music of Ravel, Scarlatti, Weiss, Sor, Brindle. American Institute of Guitar, 204 W. 55th St. (757-4412), at 8. $3.

NEW YORK PIANO TRIO—Works by Haydn, Beethoven, Tchaikovsky. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. Free.

ENRICO MACIAS—See 3/6. Tonight, $25-$35.

THE KINANDERS PRESENT—Schubert's *Die Winterreise,* Nos. 7-12; Vaughan Williams's *Songs of Travel;* Liszt's *Mephisto Waltz* and *Liebestraum.* Wellington Hotel Laurelton Room, Seventh Ave. and 55th St., at 7:30. Contribution.

N.Y. VOCAL SPECTRUM CONSORT—"Baroque Arias, Ancient Airs": music of Peri, Gagliano, Monteverdi, Bach, Telemann. Holy Apostles Church, Ninth Ave. and 28th St. (243-7177), at 8. $5.

MAUREEN BORN, soprano/**DAVID MASON,** pianist. Art songs. Church of the Covenant, 310 E. 42nd (697-3185), at 12:10 p.m. Free.

MUSIC FOR STICKS AND BALLS—Modern music by John Bertles and Ed Buller. Inroads, 150 Mercer St. (777-7743), at 8. $4.

DAWN UPSHAW, soprano/**NANCY REVZEN,** pianist. Music of Schubert, Rachmaninoff, Walton, Weill. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

ROGER KELLOWAY, pianist. Jazz at Noon—a luncheon jam session. Freddy's, 308 E. 49th St. at 12. $4.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 8. Free.

ILENE BARANIK, guitarist. Folk music. Good Coffee House, 53 Prospect Park West, Brooklyn, at 9. $3.

Saturday, March 10

NEW YORK POPS, Skitch Henderson conductor; the Canadian Brass. Dvorak's *Carnival Overture;* Symphonic Dances from Bernstein's *West Side Story;* Ravel's *Bolero.* Carnegie Hall at 8. $12-$20.

CONTINUUM—U.S. and world premieres of orchestral, instrumental, and vocal works by Estonian mystic-composer Arvo Pärt. Alice Tully Hall at 8. $7.

WAVERLY CONSORT—"A Festival of Baroque Music"—songs by Blow, Purcell; instrumental music by Telemann; excerpts from Handel's *Acis and Galatea;* music for Holy Week by Couperin; selections from the cantatas and "hausmusik" of Bach. Metropolitan Museum at 8. $12.

CECIL MCBEE—Jazz. Carnegie Recital Hall at 8:30. $8.50.

HUNG KUAN CHEN, pianist. Beethoven, Chopin, Brahms. Merkin Concert Hall at 8. $9.

BEAUX ARTS TRIO—Washington Irving High School, 16th St. and Irving Pl. (586-4680), at 8. $2.

ENRICO MACIAS—See 3/6. Today at 2, $20-$30, and at 8, $25-$35.

ISRAEL ARMY CHOIR AND ORCHESTRA—Folk, Chassidic, popular music. Beacon Theater, Broadway at 74th St. (874-1717), at 9. $12.50-$18.

DEBORAH THOMAS, soprano/**BARBARA NORCIA,** mezzo-soprano/**MARTIN BROMS,** tenor. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

DAVID HYKES AND THE HARMONIC CHOIR—"The Search for Sacred Music"—new music influenced by ancient and medieval sacred chant and folk music. Alternative Museum, 17 White St. (966-4444), at 8. $7.

MUSIC FOR STICKS AND BALLS—See 3/9.

LEONTYNE PRICE, soprano, with pianist David Garvey. Works by Marcello, Handel, Mozart, Strauss, Giordano, Liszt, Poulenc, Hahn, Hoiby, Rorem, Bonds, Dougherty, and Hall Johnson-arranged songs. Brooklyn College Whitman Hall at 8. $12-$28.

Sunday, March 11

YEHUDI MENUHIN, violinist, with violinist Robert McDuffie, violist Donald Macinnes, cellists Steven Isserlis and Dennis Karmazyn, pianist Paul Coker. Debussy, Bach, Schubert. Avery Fisher Hall at 8. $9-$17.50.

MONTSERRAT CABALLE, soprano with pianist Miguel Zanetti. Carnegie Hall at 8. $8-$17.50.

OLEGNA FUSCHI, pianist. Mozart, Schumann, Chopin, Prokofiev. Carnegie Hall at 2:30. $6-$12.50.

KIRI TE KANAWA, soprano, with pianist James Levine. English songs, and others by Schubert, Berlioz, Duparc, Strauss. Metropolitan Opera House at 5. $7.50-$17.50.

STUTTGART CHAMBER ORCHESTRA, Karl Munchinger conductor. Pergolesi's Concertino No. 4; Bach's Concerto for Two Violins in d, BWV 1043; Mozart's Divertimento, K. 136; Gluck's *Chaconne;* Dvorak's Serenade in E. Avery Fisher Hall at 3. $7-$13.

KATHLEEN BATTLE, soprano/**FLORENCE QUIVAR,** mezzo-soprano/**LAWRENCE SKROBACS,** pianist. Lotti, Torelli, Pergolesi, Scarlatti, Brahms, Mendelssohn, Strauss, Mahler, Rossini. Alice Tully Hall at 3. $12.

MOSTLY CHAMBER MUSIC, with clarinetist Michael Limoli, cellist Gary Hoffman, Hoffman Family Ensemble, soprano Elizabeth Poore. Program features a premiere by Mr. Limoli. Merkin Concert Hall at 8. $8, $10.

A TRIBUTE TO SIDOR BELARSKY—With baritone Robert Abelson, tenor Louis Danto, soprano Loretta Difranco, tenor David Montefiore, soprano Bianca Sauler, soprano Gayna Sauler, pianist Zalmen Mlotek. Yiddish and Hebrew art and folk songs; opera arias from Belarsky's repertoire. Merkin Concert Hall at 2. $10.

CANTICUM NOVUM SINGERS, Harold Rosenbaum conductor. Bach's *St. John Passion.* Alice Tully Hall at 7:30. $6-$12.

HARRINGTON STRING QUARTET—(N.Y. debut). Haydn's Quartet in C, Op. 20, No. 2; Berg's Quartet, Op. 3; Smetana's Quartet in e, "From My Life." Carnegie Recital Hall at 8:30. $7.

MELODIJA VOCAL ENSEMBLE—Carnegie Recital Hall at 5:30.

ENRICO MACIAS—See 3/6. Today at 3, $25-$35.

STACY FLORA ROTH, balladeer. Colonial music. Fraunces Tavern Museum, 54 Pearl St. (425-1778), at 2. $2.

ISRAEL ARMY CHOIR—See 3/10. At 3.

AVIVA PLAYERS—Works by Maria-Theresa Von Paradis, Fanny Mendelssohn, Clara Schumann, Cecile Chaminade, Amy Beach, Lily Boulanger, Mira Spektor. West Side YMCA, 5 W. 63rd St., at 8. $5.

SIMON SHAHEEN ENSEMBLE—Traditional and contemporary Arabic music. Alternative Museum, 17 White St. (966-4444), at 6:30. $8.

NINA MARIE/JILL BROWN/KATHY DEVINE—Bluegrass fiddle and vocal music. 14 East at Emanu-El Midtown Y, 344 E. 14th St. (674-7200), at 4. $5.

MALCOLM GOLDSTEIN—"El Inio Rojo," new work for violin, voice, and objects. Roulette, 228 W. Broadway (219-8242), at 9. $5.

RAISING THE ROOF—Edward Pierson, bass-baritone; violinists Yoko Takebe, Emanuel Boder; violist Dorian Rence; cellist Evangeline Benedetti; double-bassist Jon Deak; pianist Allen Sever. Bach, Deak, Mozart, Dvorak. To benefit the West End Collegiate Church Restoration Fund. At Collegiate School, 260 W. 78th St. (787-1566), at 5. $10.

MICHAEL ROGERS, pianist. Faculty recital at Brooklyn College, Gershwin Theater, at 8. $3.

BROOKLYN CHAMBER ORCHESTRA, Frederic Goldrich conductor; cellist Daniele Doctorow, clarinetist George Morales. Mendelssohn's *Fingal's Cave (The Hebrides) Overture,* Op. 26, Saint-Saëns's Cello Concerto No. 1 in a; Op. 33, Weber's Clarinet Concerto No. 1 in f, Op. 73. Assembly Hall of the Flatbush-Tompkins Building, E. 18th St. and Dorchester Rd., Brooklyn, at 3:15. $5.

BRONX ARTS ENSEMBLE—With pianist David Bar-Illan, clarinetist Joseph Rabbai. Music of Mussorgsky, John Freeman, Kreutzer. Armor Hall, Wave Hill, 249th St. and Independence Ave., Riverdale, Bronx (549-2055), at 3. $7.

EUGENIA ZUKERMAN, flutist, with pianist Lisa Emenheiser. Poulenc, Czerny, Fauré, Hue. Queens College, LIE and Kissena Blvd., Flushing, at 3. $7-$9.

THEODORE BIKEL, with "Eclectricity," songs and stories. Brooklyn College at 2, $9-$15, and at 5, $7-$12.

JO JONES JR. TRIO—Jazz. CBA Theater, 357 Bergen St. (near Flatbush Ave.), Brooklyn, at 7 and 10. $8.

CONCERTS IN CHURCHES—Chamber Sound, Paul Clive director. Poulenc, Ravel, Schuman, and a world premiere. Christ and St. Stephen's. 120 W. 69th St., at 8. $6... The Amade Trio: Haydn and Beethoven. Corpus Christi, 121st St. east of Broadway, at 3. $7... Chamber music, Madison Avenue Presbyterian, 73rd St., at 4. $4... The Piacere Trio: Bloch, Beethoven, Dvorak. Metropolitan-Duane, 201 W. 13th St., at 3. $5... Riverside, the Drive at 120th St. At 3, James R. Lawson, carillonneur, plays works by Van Ingelgem, Uten, D'Hollander, Lerinckx, Vanstreels; free. At 4: the Singing City Choir. Free.

Opera

Metropolitan Opera

TO APRIL 12—$12-$75. Mon., 3/5, at 8: Strauss's *Arabella,* Janowski conducting; with Te Kanawa, Battle, Dunn, Rendall, Nentwig, Mazura, Gail Dobish (debut). 3/6 at 7:30: Wagner's *Tannhäuser,* Levine conducting; with Zylis-Gara, Troyanos, Sooter, Hagegard, Macurdy. 3/7 at 8: Mozart's *Don Giovanni,* Tate conducting with Behrens, Neblett, Morris, Plishka, Winbergh, Ewing, Robbins, Macurdy. 3/8 at 8: Strauss's *Arabella;* same as 3/5. 3/9 at 8: Zandonai's *Francesca da Rimini,* Levine conducting; with Scotto, Domingo, MacNeil, Fredricks, Lorange, Lewis; new production, directed by Piero Faggioni, sets by Ezio Frigerio, costumes by Franca Squarciapino, lighting by Gil Wechsler, choreography by Donald Mahler. 3/10 at 1:30: *Don Giovanni;* same as 3/7 (broadcast, WQXR). 3/10 at 7:30: *Tannhäuser,* same as 3/6, except Monk for Hagegard

Other

CAVALLERIA RUSTICANA, by Mascagni/**I PAGLIACCI,** by Leoncavallo. Amato Opera, 319 Bowery (228-8200), 3/10, 17 at 7:30; 3/11, 18 at 2:30. $8.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 3/11: Gilbert and Sullivan's *The Pirates of Penzance.* Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. Wed., Thurs., $8-$13; Fri.-Sun., $8-$13.50.

LA TRAVIATA, by Verdi. Regina Opera Theater, a staged production; Alejandro Guzman conducting. Regina Hall, 65th St. and Twelfth Ave., Brooklyn (232-3555). 3/10 at 8, 3/11 at 4. $6

DRACULA, a new "musical drama" by Ron Weidberg and Irwin D. Nier, in English, by American Israeli Opera Co. Greenwich House Theater, 27 Barrow St. (372-0380). 3/10, 16, 17, 24 at 8; 3/11, 18, 25 at 7. $8.50-$15.

Dance

Martha Graham Dance Company at the New York State Theater

THRU 3/18—$3-$30. 3/7 at 8: *Clytemnestra.* 3/8 at 8: *Embattled Garden, Primitive Mysteries, Cave of the Heart, "Acts of Light."* 3/9 at 8: *Seraphic Dialogue, Deaths and Entrances, The Rite of Spring.* 3/10 at 2: *Embattled Garden, Andromache's Lament, Errand Into the Maze, Diversion of Angels.* 3/10 at 8: *Cave of the Heart, Primitive Mysteries, Phaedra's Dream, The Rite of Spring.* 3/11 at 2: *Embattled Garden, Deaths and Entrances, The Rite of Spring.* 3/11 at 7: *Clytemnestra.*

Merce Cunningham Dance Company At City Center

3/6-18—$12-$30. 3/6 at 7:30, 3/18 at 2: *Coast Zone, Pictures* (world premiere), *Roadrunners.* 3/7 at 8: *Locale, Quartet, Roadrunners.* 3/8 at 8: *Torse, Duets, Inlets 2* (N.Y. premiere), *Gallopade.* 3/9 at 8, 3/13 at 8: *Torse, Quartet, Locale.* 3/10 at 2: *Trails, Quartet, Roadrunners.* 3/10 at 8, *Trails, Pictures, Channels/Inserts.* 3/11 at 2: *Coast Zone, Duets, Inlets 2, Gallopade.*

Other

BAYANIHAN PHILIPPINE DANCE CO.—Lehman College Center, Bedford Park Blvd. West, Bronx (960-8833). 3/9 at 8. $8-$11.

RICHARD BULL DANCE THEATRE—Concert beginning and ending with new trio dances which have a relationship to one another. P.S. 122, First Ave. at 9th St. (477-5288). 3/9-11 at 9. $6.

COMMOTION DANCE COLLABORATIVE—Premiere of *The Roaring Inside Her* by Barbara Jo Fleming, and *Women Do Drum,* with live conga drumming. YWCA, 610 Lexington Ave. at 53rd St. (755-4500). 3/12 at 7:30. $4.

CHARLES MOULTON DANCE COMPANY—"Variety Show," with music by A. Leroy. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). Thru 3/18; Wed.-Sat. at 8; Sun. at 3. $7.

KEI TAKEI'S MOVING EARTH—*Light,* Part 17 ("Dreamcatcher's Diary" I, 1982), and Part 19 (world premiere), 3/7, 3/10 at 7:30. *Light,* Part 16, including N.Y. premiere of *Field Solo II,* 3/8 at 7:30. *Light,* Parts 14 and 15, 3/9 at 7:30. *Light,* Parts 10-19, an 8-hour marathon performance, 3/11 at 1. La Mama E.T.C., 74A E. 4th St. (475-7710). $8; $15 for 3/11.

RACHEL HARMS DANCE COMPANY, with Miriam Ellner. Two world premieres plus repertoire works. Marymount Manhattan Theater, 221 E. 71st St. (691-5591). 3/8-10, 15-17 at 8. $6-$8.

ISRAEL BALLET—*Untitled* (dedicated to Raoul Wallenberg); *Mendelssohn Concerto; Serenade.* City Center, 3/5 at 8. $10-$35.

LUCINDA CHILDS—World premiere of a 1984 work, with music by Gavin Bryars and other solo dances. Composers' Showcase, at the Whitney Museum, Madison Ave. and 75th St. (570-3655). 3/8 at 8:30. Chair seats $5; cushions, bleachers $3.

PILAR RIOJA—Flamenco dancer from Mexico. Three programs in repertory. Repertorio Espanol, Gramercy Arts Theater, 138 E. 27th St. 3/6-4/8. $15-$20.

RIVERSIDE DANCE FESTIVAL—Fred Benjamin Dance Co., 3/7, 9 at 8; 3/11 at 2... Zero Moving Dance Co., 3/8, 10, 11 at 8. Riverside Church, the Drive at 120th St. (864-2929). $6.

CHUCK DAVIS DANCE CO.—Bronx Community College Hall of Fame Playhouse, University Ave. and W. 181st St., 3/8 at 12:30. Free.

SWEET SATURDAY NIGHT—A celebration of street and social dance celebrating over 300 years of black American dance forms. BAM, 3/6 at 7 p.m., 3/7-9 at 8, 3/10 at 2 and 8, 3/11 at 2. $9-$18.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallops on linguine, salmon hollandaise. L Tues.-Fri. noon-4:30. Br Sat.-Sun. noon-4:30. D Sun.-Thurs. 6-1 a.m., Fri.-Sat. to 2 a.m. Bar til 4 a.m. **(M)** AE.

CINCO DE MAYO—349 W. Broadway, 226-5255 Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft shell tacos. Open Tues.-Sun. noon-midnight. Closed Mon. **(I)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Thurs. 5-10, Fri.-Sat. to 11, Sun. noon-8 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

FULTON STREET CAFE—11 Fulton St., 227-2288. Casual. American-Seafood. Spcls: steamed 1-lb lobster, Manhattan chowder, mixed fried fish, seafood kebab. L daily 11-4. D daily 4-10. Ent. Thurs.-Sun. 5-11. **(I)** AE, CB, DC, MC, V.

GIANNI'S—15 Fulton St., 608-7300. Casual. Northern-Italian. Spcls: garlic bread in pesto sauce, chicken primavera, linguine Gianni, cappuccino mousse pie. Res. sug. L Mon.-Fri. 11-3. Br Sat.-Sun. 11-3. D daily 6-1 a.m. Disco Fri.-Sat. **(M)** AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GORDON'S—38 MacDougal St., nr Prince St., 475-7500. Casual. Italian. Spcls: onion soup Milano style, ravioli with walnut sauce, cotechino with light tuna sauce, assorted focaccia. L daily noon-3. D Mon.-Sat. 6-11. Bar open from 5. **(M)** AE, CB, DC.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. *French-American. Spcls: prawns provencale, salmon* champagne, veal with morels. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Wed.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

NORTH STAR PUB—93 South St., 509-6757. Casual. English-Pub. Spcls: fish & chips, cornish pasties, *scotch eggs, steak & kidney pie. Open for L & D* daily 11 a.m.-2 a.m. **(I)** AE, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Japanese. Spcls: traditional kyoto, ganmodoki, konowata, ikura. Res. nec. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 5:30-10:45. Closed Mon. **(M)** AE.

PARADIS — 260 W. Broadway, 925-8463. Casual. International. Spcls: garlic souffle, noisette of lamb in five onion sauce, turbans of sole in champagne sauce. Res. sug. D Mon. - Sat. 6.30 - 12.30. Private parties for 35. **(E) Brasserie:** Casual. French. Spcls: hamburger, charcuterie, bouillabaisse. Open Mon. - Thurs. noon - 2 a.m., Fri. to 4 a.m., Sat. 6 - 4 a.m. Closed Sun. **(I)** AE, MC, V.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby-back ribs, steaks, chops, fresh fish daily. L Mon.-Fri. noon-4. Br Sun. noon-8. D Mon.-Fri. 4-midnight, Sat. to 1 a.m. Private parties. Ent. **(I)** AE, CB, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun. to midnight. **(M-E)** AE, MC.

ROEBLING'S BAR AND GRILL—11 Fulton St., 608-3980. Casual. American-Seafood. Spcls: fresh Norwegian salmon in mustard sauce, Roebling's fish stew, grilled sirloin steak. Res. sug. L Mon.-Sat. 11:30-5. Br Sun. 11:30-4:30. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Bar open til 2 a.m. **(M)** AE, CB, DC, MC, V.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. *Res. sug. Same menu L & D. Open Sun.-Fri. noon*-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M).** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

TWO ELEVEN—211 W. Broadway, at Franklin St., 925-7202. Casual. Continental. Spcls: fresh fish en papillote, ravioli with two pestos, medaillons of pork with apples in a lemon ginger sauce. Res. sug. L daily 11:30-5:30. D daily 6-1 a.m. **(I-M)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American-Seafood. Spcls: red snapper Grenoblois, Polynesian pineapple special, seafood in shells. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Br Sun. noon-4. Private parties 25-150. **(M)** AE, CB, DC, MC, V.

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

CUISINE DE SAIGON—154 W. 13th St., 255-6003. Casual. Vietnamese. Spcls: lemon grass chicken, crispy duck with hoisin sauce, barbecued pork skewer. Res. sug. D only Tues.-Sun. 5-11:30. Closed Mon. **(M)** AE.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. *Florentine. Res. nec.* L *Mon.-Fri. noon-3.* D *Mon.-Sat.* 6-11:30, Sun. 5-11. **(M)** No Credit Cards.

DUMPLING HOUSE—207 Second Ave., at 13th St., 473-8557. Casual. Mandarin-Szechuan. Spcls: smoked tea duck, meat dumplings, fish pieces in wine sauce. Res. sug. L Mon.-Fri. 11-4. D Mon.-Fri. 4-11, Sat.-Sun. 11 a.m.-11 p.m. **(M)** AE, CB, DC, MC, V.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts. 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: medaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz Thurs.-Sun. from 10. **(M)** AE, CB, DC, MC, V.

GOTTLIEB'S—343 Bleecker St., at W. 10th St., 929-7800. Casual. Pub. Italian. Spcls: mixed seafood, *homemade pasta, linguine, calamari, scungilli,* pork chops. D daily 4-12:30. Br Sat.-Sun. noon-4. **(I)** AE, MC, V.

GRAND TICINO—228 Thompson St., bet. Third and Bleecker St., 777-5922. Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(I)** AE, DC, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA RIPAILLE—605 Hudson St., nr. W. 12th St., 255-4406. Casual. French. Spcls: broccoli mousse with lemon butter, bass in puff pastry with raspberry vinegar sauce, veal scaloppine with morels, duck breast with Campari sauce. D Mon.-Sat. 5:30-11:30. Closed Sun. **(M)** AE, MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, CB, DC, MC, V.

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: Viennese schnitzel, shrimp with dill and capers, rack of lamb, chateaubriand for 2. Res. sug. L Mon.-Fri. noon-3. Br Sat. noon-4, Sun. 11-4:30. D Mon.-Thurs. 6-12:30, Fri. to 1:30, Sat. 6:30-1:30, Sun. 6:30-12:30. Ent. nightly from 9:30. **(M)** AE, CB, DC, MC, V.

PIRANDELLO—7 Washington Pl., at Mercer St., 260-3066. Casual. Northern-Italian. Spcls: chicken cognac, veal chop, striped bass livornese. Res. sug. D only Mon.-Thurs. 5:30-11, Fri.-Sat. to 11:30. Closed Sun. **(M)** AE.

PIZZAPIAZZA — 785 Broadway, at 10th St., 505-0977. Casual. American. Spcls: guacamole, hamburger, variety of deep dish pizza, salads, chili, cheesecake. Open Sun. - Thurs. 11:30 a.m. - 1 a.m. , Fri. - Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. Private parties for 40. **(I)** AE, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

SOUND d B—71 University Place, bet. 10th & 11th Sts., 673-0634. Casual. American. Spcls: chicken breast with garlic cream sauce, veal marsala, roast duck, shrimp curry. Res. sug. L Mon.-Fri. noon-6. Br Sat.-Sun. noon-6. D daily 6-11. S to 1 a.m. Bar to 4 a.m. **(I-M)** AE, DC, MC, V.

TIO PEPE—168 W. 4th St., 242-9338. Casual. Spanish-Mexican. Spcls: zarzuela mariscos, merluza cantabrica, paella Valenciana, chimichangas. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4. D Sun.-Thurs. 4-1 a.m., Fri.-Sat. to 2 a.m. Private parties for 10-75. Ent. nightly. **(I)** AE, CB, DC, MC, V.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

UKRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha varnishkes, borscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. **(I)** No Credit Cards.

YE WAVERLY INN—16 Bank St., off Greenwich Ave., 929-4377. Casual. Regional American. Spcls: indiv. chicken pot pie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D Mon.-Fri. 5:15-10:30, Sat. to 11:30, Sun. 4:30-9:30. Br. Sun. noon-3:30. **(I)** AE, CB, DC, MC, V.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. **(I)** AE, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave., at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Spcl. Br Sun. 10:30-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** No Credit Cards.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish-Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.-midnight. Br Sat.-Sun. noon-4. **(M)** AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open daily 11:30 a.m.-2 a.m. **(M)** AE, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

MADISON TOWERS HOTEL—22 E. 38th St., 685-3700. **Madison Towers Restaurant:** Casual. American-Greek. Spcls: pastichio, moussaka, fresh fish daily, steak, chops. Open for B,L,D daily 6 a.m.-10 p.m. Private parties for 10-170. **(I) Whalers:** Dress opt. International. Spcls: smoked salmon, soup, chili, chicken fingers with apricot sauce. Open daily noon-1 a.m. Pianist nightly. **(I)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** AE, DC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel., 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. B Mon.-Fri. 7:30-10:30. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open til 4 a.m. **(I)** AE, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. **(M)** AE, CB, DC, MC, V.

14th-42nd Streets, West Side

CAFÉ SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: mussels in sake-spiked broth with orange peel, calamari in tangy seafood à la niçoise, salmon with almonds and raisins in melted butter, sushi. Res. nec. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. **(M)** AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced rate P 5-11. Closed Sun. **(I-M)** AE, MC, V.

CROCKFORD'S—358 W. 23rd St., 620-4620. Dress opt. American-Continental. Spcls: roast lamb, quail, osso buco. Res. sug. D daily 4-11. S daily 11-3 a.m. Br Sat. 11-4, Sun. from noon. Ent. Tues.-Sat. from 9. **(M)** AE, DC, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

NEW YORK RESTAURANT SCHOOL DINING ROOM—27 W. 34th St., 947-7105. Casual. American. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC.

ROJAS-LOMBARDI—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tues.-Fri. noon-3. Br Sun. noon-4. D only Tues.-Sun. 6-11. Tapas bar 5-midnight. Complete D. Ent. Closed Mon. **(M)** AE, MC, V.

SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former town house.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Fri. 3:30-10:30. AE, CB, DC, MC, V.

BILL HONG'S—227 E. 56th St., 751-4048. Dress opt. Chinese-Cantonese. Spcls: lobster roe, lemon chicken, mixed seafood in taronest. Res. sug. L Mon.-Sat. noon-3. D Sun.-Thurs. 3-2 a.m., Fri.-Sat. to 3 a.m. **(M)** AE, CB, DC, V.

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-midnight. Private parties for 20-60. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet *parking after* 6. **(I)** AE, CB, DC, MC, V.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, striped bass. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. **(E)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, *desserts & cheese tray* 10:30-*midnight.* Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. **(M). St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St. & First Ave., 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pomme l'Alsacienne. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 6-10:30, Sat. 5:30-11. Private parties for 40. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French-Continental. Spcl: duckling bigarade. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30, Sun. from 5. Complete L. **(M-E)** AE, CB, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

MISS BROOKS RESTAURANT—926 Third Ave., at 56th St., 753-7620. Casual. American. Spcls: salad, omelettes, soup, brownies, open apple cake. Open daily 7 a.m.-11 p.m. Br Sat.-Sun. **(I)** No Credit Cards.

NADDEO'S STEAK & LOBSTER HOUSE—209 E. 49th St., in the Crystal Pavilion, 644-9100. Dress opt. American-Italian. Spcls: sirloin steak, lobster, veal piccata. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. Private parties for 45-150. **(E)** AE, CB, DC, MC, V.

NORTH PARK—151 E. 49th St., 751-8570. Casual. Hunan-Szechuan-Cantonese-Peking. Spcls: Peking duck, volcano beef, seafood wor bar. Res. sug. Open Mon.-Fri. 11:30 a.m.-11:30 p.m., Sat.-Sun. noon-11. Private parties for 15. **(M)** AE, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet *parking from* 7. Party *room* avail. by advance res. **(M)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion, 308-2280. Jacket required. Italian. Spcls: vongole e cozze, pollo Valdostana, linguine al pesto. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. Ent. nightly from 7:30. **(M-E)** AE, CB, DC, MC, V.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

TSE YANG — 34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon - 3. D daily 6 - midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E). The Waldorf Cocktail Terrace:** Tea daily 2:30-5. Cocktails 2:30-1 a.m. Ent. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30 Complete D. S to 11:45 p.m. Cocktails noon-11:45 **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC,

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43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-811 Casual. Northern Italian. Spcl: veal chop Milanes Open Mon.-Fri., Sun. noon-11:30, Sat. to midnigh Complete L & D. Banquet room 20-100. **(M)** AE, CB, DC, MC, V

A LA FOURCHETTE—342 W. 46th St., 245-9744 246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. **(M)** AE, CB, DC

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. *noon-2:15. Late S buffet* 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. *L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10.* Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway., 757-3110. Casual. American. Spcls: steak, old fashioned barbecued ribs, hamburgers, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30-3:30. D Mon.-Thurs. 4-11:45, Fri.-Sat. to 12:45, Sun. 1-10:45. Child's D. **(I-M)** AE, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open daily 5-2 a.m. Ent. Tues.-Sun. **(M)** AE, CB, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon. Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard beurre blanc, fresh fish daily. Res. sug. Open Mon. Sat. 11:30 a.m.-2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. **(M)** AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sun. to 11. Free parking 5 p.m.-5 a.m. **(M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Discount parking after 5:30. Closed Sun. **(I-M)** AE, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. Free D parking after 5:30, Sun. all day. **(I)** AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JACK KAPLAN'S AT WEST 47th—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 7 a.m.-7 p.m., Sat. 8 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA CRÊPE CAFE—57 W. 56th St., 247-1136. Casual. French. Spcls: crêpes, veal marengo, boeuf bourguignonne. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11:30 p.m., Fri.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, CB, DC, MC, V.

LA RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 10:30. Closed Sun. **(M)** AE, MC, V.

LA VERANDA—163 W. 47th St., 391-0905. Dress opt. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef bourguignonne. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Private parties for 10-200. Closed Sun. **Also La Veranda—60 E. 54th St.,** 758-5560. **(I)** AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044, 246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental-Swiss. Spcls: fondue, wiener schnitzel, émince de veau zurichoise with rosti. Res. sug. Open daily 7 a.m.-midnight. Pianist 5-8 daily. **(M)** AE, CB, DC, MC, V.

NICK & GUIDO—334 W. 46th St., 974-9895. Dress opt. Northern Italian. Spcls: risotto barolo, fusilli alla vodka, gnocchi alla bava, portafoglio alla Valdostana. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Fri. 5-11:30, Sat. from 4, Sun. from 1. Bar open til midnight. **(M)** AE, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** AE, DC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

SEA FARE OF THE AEGEAN—25 W. 56th St., 581-0540. Jacket required. American-Mediterranean seafood. Spcl: bouillabaisse Marseillaise. Res. sug. L Mon.-Sat. noon-3, Sun. 1-3. D daily 3-11. **(M-E).** AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd-44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Av. at 71st St.,** 595-8599. **(M)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

AMY'S—147 W. 57th St., 246-5445. Casual. Middle Eastern-American. Spcls: babaganoush, homus, falafel, hamburger on pita bread. Open daily 11:30-9. **(I)** No Credit Cards.

BRUNO—240 E. 58th St., 688-4190. Jacket required. Italian. Spcls: fish, veal, pasta. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug, L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

JEAN LAFITTE—68 W. 58th St., 751-2323. Casual. French. Spcls: sea scallops in basil sauce, medaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.-Sat. noon-3. D daily 6-12:30 a.m. **(M)** AE, MC, V.

JOCKEY CLUB—112 Central Park S., in the Ritz Carlton Hotel, 664-7700. Formal. International. Spcls: ravioli filled maintenon, fillet of Dover sole Jockey Club, lobster cake with oyster sauce. Res. sug. B daily 7-10. L Mon.-Sat. noon-2:30. Br Sun. noon-2:30. D Mon.-Sat. 6-11, Sun. to 10. **(E)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. **(I)** AE, MC, V.

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. **(E).** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MITSUKOSHI—465 Park Ave., at 57th St., 935-6444. Dress opt. Japanese. Spcls: sushi, shabu shabu, tempura. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 6-10. Private parties for 20. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5-10, Fri.-Sat. to 11. Pianist daily 6-11. **(M-E) Oak Room:** Dress. opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10. S Tues.-Sat. 10 p.m.-1 a.m. Pianist daily. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. Cocktails and hors d'oeuvres Mon.-Sat. 3-1:30 a.m., Sun. 4-11:30. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. **(M)** AE, DC, MC, V.

RESTAURANT DIRECTORY

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Pakistani. Spcls: tandoori chicken, sag gosht, brochette of seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchine, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgros, medaillons de veau trèsor des bois, canette de ferme au coulis de framboises. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 36. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mon.-Sat. *noon*-3. D Sun.-Mon. 7-11, Tues.-Sat. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. D Mon.-Fri. 6-10. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. *nec.* D *only* Tues.-Sat. 6-9:30. Pretheater D Tues.-Thurs. 5:45-6:45. Closed Sun.-Mon. **(M)** No Credit Cards.

BOBBY RUBINO'S PLACE FOR RIBS—1359 First Ave., at 73rd St., 772-7008. Casual. American. Spcls: ribs, chicken, steak. L daily 11-4. D Sun.-*Thurs. 4-midnight, Fri.-Sat. to 2 a.m.* **(I)** AE, MC, V.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 5-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** AE, DC, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Dress opt. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. Buffet L Mon.-Sat. *noon*-6. Br. Sun. *noon*-6. D Mon.-Sat. 6-11, Sun. *from* 7. **(M-E)** AE, CB, DC, MC, V.

CASA BRASIL—406 E. 85th St., 288-5284. Casual. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. **(E)** No Credit Cards.

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. **Cocktail lounge:** Piano 5-10:30. Private party room. **(M)** AE, DC, MC, V.

IL CAMINETTO—1226 Second Ave., bet. 64th & 65th Sts., 758-1775. Jacket required. Northern Italian. Spcls: veal chop forestière, homemade pasta, fillet of Coho salmon mulatt. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Private parties for 50. Harpist Mon.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, canard aux fruits frais, gratin aux fruits rouges. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. **(M)** No Credit Cards.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only 5-*midnight* daily. Br Sun. *11:30*-4. **(I-M)** AE, DC, MC, V.

MANHATTAN CAFE—1161 First Ave., at 64th St., *888-6556. Casual.* American-Northern Italian. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11-5. D daily 5-11:30. **(M-E)** AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Reduced rate parking. **(I-M)** AE, CB, DC, MC, V.

PARMA—1404 Third Ave., 535-3520. Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5-12:30. **(M)** AE.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. Continental. Spcl: breast of duckling with red cabbage and calvados, rosettes of veal with *mirabelles, fricassee of lobster with morels. Res. sug.* B daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. noon-5. D daily 5-10:30. S from 10:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: le bouquet de homard au vermouth, dos de turbot au pamplemousse rose, la côte de veau tourangelle. Res. sug. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8 lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** AE, CB, DC, MC, V.

RASCALS—1286 First Ave., at 69th St., 734-2862. Casual. American. Spcls: hamburgers, salads, quiche. Open daily 11:30 a.m.-3 a.m. Jazz Br Sat.-Sun. 11:30-5. Music nightly from 10. **(I)** No Credit Cards.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-mid*night, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors* d'oeuvres. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. **(M)** AE, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. American-Continental. Spcls: mussels marinière, chicken gismonda, barbecued St. Louis back-ribs. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4. **(M)** AE, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern-Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

SARABETH'S KITCHEN—1295 Madison Ave., bet. 92nd-93rd Sts., 410-7335. Casual. American. Spcls: omelettes, fettuccine with shrimps & scallops in cream sauce, sauteed chicken breast in lemon butter sauce. Res. sug. Open for B & L daily 9-4:30. D daily 5:30-10:30. Private parties for 25. Also **Sarabeth's Kitchen—412 Amsterdam Ave., bet. 79th-80th Sts.,** 496-6280. **(M)** AE, CB, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-*midnight*, Fri.-Sat. *to* 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr. 874-7000. Casual. American-Continental. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500 Casual. French. Res. nec. B Mon.-Fri. 7:30-9:30. Br Sat. *noon*-3, Sun. *from* 10-4. L Mon.-Fri. *noon*-3. D Mon.-Sat. 5:30-12:30, Sun. 5-11. **(M-E)** AE, CB, DC, MC, V

CAFÉ LUXEMBOURG—200 W. 70th St., 873-7411. Casual. Continental. Spcls: cassoulet, grilled Coho salmon, roast duck with honey and coriander. Res. nec. D Mon.-Fri. 5:30-midnight, Sat.-Sun. from 6. S Sun.-Thurs. 1 a.m.-2:30 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11-2:30. **(M)** AE, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. **(M)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-2, Fri.-Sat. to 3. Br Sat.-Sun. *11:30-4:30. Bar til 4 a.m. Glass enclosed café.* **(I)** AE, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. *Casual. Regional American Seafood. Spcls: Creole* fish gumbo, Maryland spiced crabs, Maryland crab cakes. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Ent. Tues.-Sat. Private parties for 15-125. **(M)** AE, CB, DC, MC, V.

SUSHISEI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi bar, tatami rooms, sashimi, teriyaki, tempura. L daily noon-3. D daily 5:30-11. **(I-M)** AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., *873-4100. Dress* opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

Queens

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

OTHER EVENTS

Happenings

FLOW'RY THOUGHTS—and can't we use them now? The Brooklyn Botanic Garden, 1000 Washington Ave. (622-4433), offers a springy all-day symposium called "The Romance of Fragrance," 3/10, 9-4, with advance registration required ($25). You'll learn about plants and perfume and the ways they relate, and also some practical details about merchandising, packaging, etc., all from experts. Also at the Garden, 3/11, you can celebrate an early St. Paddy's Day. Horticulturist Kevin C. Shank gives an illustrated talk about Irish gardens at 2, and at 3 you can hear traditional Irish music. Admission is $2. . . The Horticultural Society of New York's spring flower show, 3/9-11, is titled "Reflections: Flowers in American Art," a theme taken from the Whitney Museum's current charmer, and several arrangements and displays echo the paintings in that show. 128 W. 58th St.; Fri. 10:30-7; Sat. 10:30-6; Sun. 10:30-5. $2.

CALENDAR REMINDERS—No word about his subject, but the name is enough: Jules Feiffer, in "An Evening With," will hold forth 3/7 at 8, in Cooper Union's Great Hall, Third Ave. and 7th St. Free. . . Career and life stress—on the theory we are all victims and all vulnerable, there'll be an all-day workshop at the 92nd Street Y, Lexington Ave., 3/11, noon-5. Discussions, exercises, Q.-and-A. segments, all led by Dr. Baila Zeitz, will include attention to the prevention of "burnout." $40; call 427-6000, ext. 179, to pre-register. . . A comics flea market, with old and rare samples, is on at the EventCenter, 203 W. 25th St., 3/10, 11-4. Admission's free. . . It's a nice meeting—the Bide-a-Wee Home animals and the stars of some of New York's favorite soap operas. The latter will appear at a luncheon benefit for the former, at the Riverboat, 3/10 at 12:30; $25, a benefit for the homeless waifs at Manhattan, Wantagh, and Westhampton shelters (532-6358 for necessary reservations). . . 3/6, 7-9, there'll be a public roasting of arts philanthropist Rubin Gorewitz, president of the Organization of Independent Artists. Taking part in "Rubin's Roast" will be Alvin Ailey, Jack Kroll, Will Barnet, Jim Rosenquist, Marisol, Julian Beck, Judith Malina, and many more arts people. In Cooper Union's Great Hall; $25, up to $250 for patrons, or $15 if you're an artist (929-6688). It's a fund-raiser for O.I.A.

THE ARTS, BOTH LIVELY AND FINE, figure in a flock of talks and demonstrations this week: The Metropolitan Museum's lecture schedule includes four, at 2:30 on Tues. 3/6, 13, 20, 27, on quilting as a craft, with subjects varying from Amish to Victorian varieties. $20, or $6 each. . . Jazz clarinetist John Carter will talk about "The Evolution of the Blues," 3/10 at 6:30, at Carnegie Hall; free. . . Another of the Salmagundi Club's popular free watercolor demonstrations, this one by Domenic DiStefano, is set for 3/11 at 3:30, at 47 Fifth Ave. (12th-13th Sts.). . . Workshop demonstrations titled "Images in Wood: Woodcarving Techniques" will be held 3/11 and 18 at 2:30, at the Queens Museum, N.Y.C. Building, Flushing Meadow-Corona Park (592-2405). Free with museum admission. You might pick up tips on creating the city skyline or a duck decoy. . . A favorite sculpture of Museum of Modern Art regulars is Brancusi's "Bird in Space," and on 3/10 at 2, sculptor Sidney Geist and art historian-psychologist Laurie Shneider will talk about the work from all perspectives. At NYU's Loeb Student Center, LaGuardia Pl. and W. 4th St. $7.50. . . Motoi Oi will talk about and demonstrate the Japanese art of sumi-e ink brush painting, 3/11, 2-4, at the Japanese American United Church, 255 Seventh Ave., 24th-25th Sts. $2; materials will be on sale, for those who want to join in. . . "Voices: New Works on Native American Cultures" is a series of lectures on 3/11, 25, 4/8, 15, 29 at the Museum of the American Indian, Broadway and 155th St. (283-2420). Topics include research, archaeology in the Amazon, and tribal sovereignty. $35, $7 each.

Tours

GREENWICH VILLAGE—"Echoes of the Past." A New York Walk-About (582-8083 weekdays, 914-834-5388 eves., weekends). 3/11, meet at 2, SE corner, W. 13th St. and Seventh Ave. $5.

TOURS WITH THE 92ND STREET Y—Advance registration required on all (427-6000, ext. 179). Walking Gourmet tour of the shops and delis of the Lower East Side; 3/7, 12-3, $7. . . Boro Park, Brooklyn, as a religious and cultural center; 3/11 at 11 a.m., $7. . . Artists' Hospitality Tour of three studios in SoHo; 3/11, $12. . . A Day in Irish New York, by bus; St. Paul's Chapel, old St. Patrick's, and an Irish pub; 3/11 at 10 a.m. $18.

HARLEM SPIRITUALS—(275-1408). Spirituals and Gospel tour, Sun. 9 a.m.-1 p.m. Residential sections, the Morris-Jumel Mansion, and a Baptist church service. $22; reserve by 1 p.m. Sat. . . Soul Food and Jazz tour, Fri. and Sat., 7:30-midnight, with dinner, jazz, drinks. $49; reserve 24 hours ahead.

URBAN PARK RANGERS—Tours and workshops, free unless noted. Bronx: 3/11 at 1, meet at Van Cortlandt Park Visitors' Center, 242nd St. and Broadway (548-7880), and take your own kite, for a session on designing, flying, building. 3/11 at 1, meet Crotona Boathouse, off Crotona Park East between Charlotte St. and Suburban Pl. (589-0096), to learn about observing city wildlife. . . Brooklyn (856-4210): 3/10 at 1, meet at Prospect Park seal pool for a tour of the zoo, past, present, future. 3/11, call for availability of bike-repair workshop (15 only). 3/11, call about a mounted tour for experienced riders ($15). . . Manhattan (397-3091): 3/11 at 2, meet at Belvedere Castle, 79th St. south of Central Park's Great Lawn, for a fact-filled park tour. 3/9 at 12:15, meet at 60th St. and Fifth Ave. for a 45-minute quickie tour of Central Park's south end. 3/10 at 2, meet under the arch at Fifth Ave. and Washington Square North (below 8th St.) for a look at this park's design. . . Queens (699-4204): 3/11 at 1:30, a workshop on planting for wildlife. Pre-registration required. . . Staten Island (442-1304): Meet at Wolfe's Pond parking lot, 3/11 at 1, for an early St. Patrick's Day trek to find all things green.

NEW YORK AQUARIUM, in Brooklyn. Tour with Alley Pond Environmental Center (229-4000). 3/10, 9-noon. $10.50. Pre-registration required.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens. A wetland walk, every Sun. at 1. $1. 3/7 at 11 a.m., a woodlands walk. $1. . . Wave Hill, 249th St. and Independence Ave., Bronx. A greenhouse and garden walk, every Sun. at 2:15. Free.

GREENWICH VILLAGE—Seven days a week, at 11 a.m. and 2, for two hours; reservations only (226-1426); $5; under 16, $3.50.

OUTDOORS CLUB—Write P.O. Box 227, New York, N.Y. 10021, for schedule of country hikes. Also: 3/10, a city walk around Beekman Place and Sutton Place. Meet Beekman Tower Hotel, NE corner of 49th St. and First Ave. Phone 876-6688 for time. $1.

Sports

COLGATE WOMEN'S GAMES—Track and field events, finals. Madison Square Garden (564-4400). 3/5 at 4. Free (310-2195).

HOCKEY—N.Y. Rangers, Madison Square Garden (563-8036), $7-$18. Next home game, 3/14 at 7:30, vs. Philadelphia. . . **Islanders,** at Nassau Coliseum, Uniondale, L.I. (516-794-4100), $14-$22. 3/6 at 8:05, vs. Philadelphia. 3/8 at 8:05, vs. Toronto. 3/10 at 5:05, vs. Calgary.

BASKETBALL—N.Y. Knicks, at Madison Square Garden (563-8000). $7-$15. 3/6 at 7:35, vs. Seattle; 3/10 at 1, vs. Utah.

INDOOR SOCCER—New York Arrows, at Nassau Coliseum, Uniondale, L.I. (516-692-7769). 3/9 at 8:05, vs. Tacoma. . . **Cosmos,** at Madison Square Garden (564-4400). 3/11 at 7:30, vs. Vancouver; $10, $12.

COLLEGE BASKETBALL—Big East tournament. Madison Square Garden (564-4400). 3/7 at 8, opening round; 3/8 at 1 and 7, quarter-final doubleheaders; 3/9 at 7, semi-final doubleheaders; 3/10 at 7, championship game. $35 package for all sessions.

Children

ALVIN AND THE CHIPMUNKS AND THE MAGIC CAMERA, a musical. Madison Square Garden, Felt Forum (564-4400). 3/10 at 11 a.m., 2, 5:30; 3/11 at 1 and 4. $6, $7.50.

THE CATS—Puppet-Folk Theatre Co. with a musical shadow play. Sat. and Sun. thru March, at 3. 53 Hudson St., 3 blocks north of Chambers (249-4325). $2.50; adults $4

CHILDREN'S FAIR—Games, a moonwalk, films, puppet shows. Benefit for West Side YMCA Co-op Nursery, at the Y, 5 W. 63rd St. (787-4400). 3/11. 11-4. Admission free.

FAMILY FILM DAY—Animated short films. Cooper-Hewitt Museum, 2 E. 91st St (860-6868). 3/11 at noon. $3.

ACTING BY CHILDREN—Workshop series for next production begins 3/10. These are open sessions for an audience. Sat. at noon, Lincoln Square Neighborhood Center, 250 W. 65th St. (832-6635). Free.

DR. SEUSS'S BIRTHDAY—Hyperphion Children's Theatre in "Happy Birthday to You." Party favors, too. Barnes & Noble Bookstore, 5100 Kings Plaza, Brooklyn (675-5500). 3/10 at noon. Free.

ALICE IN WONDERLAND, the ballet, by Arts Ark. Brooklyn College Whitman Theater (462-3525), near Nostrand and Flatbush Aves. 3/10 at 1. $5.

SNOW WHITE—Penny Bridge Players, in a musical. New Dorp High School, S.I. (462-3525), 3/11 at 1 and 3. $4.

SALUTE TO BROOKLYN'S CREATIVE YOUTH—Opening celebration of a borough-wide event that lasts till 4/22, with a theme of "Lots o' Things Grow in Brooklyn." Artwork by Brooklyn children and young people will be on display, and there'll be entertainment. At the Brooklyn Museum, 3/11, beginning at 1. Free.

DISCOVERING NATURE IN WINTER—An exploration of woods and fields, at Clay Pit Ponds State Park Preserve, S.I. (967-1976). 3/10. Registration required.

HANSEL AND GRETEL—Cottage Marionette Theater, Swedish Cottage, near Central Park West and 81st St. footpath. (988-9093). Sat. thru 6/2. $1.50.

ESCAPE FROM THE PLANET SLOTH, by Nicholas Scarim. "An original space adventure" about a group of "earthkins." Children's Musical Theatre, at Third Street Music School Settlement, 235 E. 11th St. (777-3240). 3/10 at 3; 3/11 at 1:30 and 3:30. $1.50; adults $3.

PUPPET PLAYHOUSE—An environmental center, with weekly entertainment. Fireboat House, foot of 90th St., and the East River (879-3316). 3/10 at 11, 1, and 3: The Briarpatch Puppets, with Duke Kraus. $2.50.

DANDELION—The Paper Bag Players in a play with music, "a child's guide to evolution." There's a prehistoric playground in the lobby. Symphony Space, Broadway at 95th St. (864-5400). Sat. and Sun. thru 4/1 (except 3/17, 18), at 2. $8.

THE REMARKABLE MR. PUSS-IN-BOOTS, with the hand-carved marionettes of Puppetworks. Sun. at 1, thru March. Old First Church, 729 Carroll St., Brooklyn (638-5725). $3.50.

SOMETHING'S FISHY—Nature session for preschoolers. Games, songs, treats, to learn about water. Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (229-4000). 3/16, 21, 24, 29 at 1. $3 (pre-paid registration); 4-6 only.

TOUCH THE AIR, "a madcap musical." Tom Singer and Susi Sugar, with characters like Scarlet McCaw and Rainbow, who are tropical birds. P.S. 146, 421 E. 106th St. (877-7356 or 724-0677). 3/7, 9, 13, 15, 20, 21 at 10:30 a.m.; 3/6, 8, 14, 16 at 10:30 and 1:15. $2.50.

ANDROCLES AND THE LION—Musical, with audience participation, by On Stage, Children! Hartley House Theater, 413 W. 46th St. (787-1073). Sat. thru 3/17, at 1 and 3:30. $3, adults $4.

TALES OF CHELM—Riddling jokes, comedy, songs in the land of Chelm. New York Theatre Ensemble, 62 E. 4th St. (697-2549). Sun. at 2 thru 3/25. $4.

ONCE UPON A. . .SUNDAY—Storytelling for ages 5 and up. 92nd Street Y on Lexington Ave. (427-6000, ext. 137). Jeannine Laverty with "Drops to Drink, and More," stories about water. 3/11 at 11 a.m. $3.50.

TALES OF PUFF THE MAGIC DRAGON—Papageno Puppet Theater in a musical version for rod puppets. West Side YMCA, 5 W. 63rd St. (877-4852). Sat. at 2:30 and 3:30, Sun. at 1 and 2. $2.50.

LITTLE PEOPLE'S THEATRE COMPANY—"Humpty Dumpty Falls in Love," Sat. and Sun. at 1:30, and "Three Little Pigs," Sat. and Sun. at 3, thru 4/8. Courtyard Playhouse, 39 Grove St., near Sheridan Square (765-9540). $3.50.

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OTHER EVENTS

SUZANNE'S FOREST FANTASY, with guest Twee-Dee, the clown puppet. Alice May's Puppets, at the Origami Center, 31 Union Square West (255-0469). Sun. at 2 thru 4/15; also Mon., 4/16. $2.50. Reservations a must.

ALFRED THE DRAGON AND THE PHANTOM BALLOON STEALERS—Children's Improv. Co., with audience participation. New Media Repertory Co., 203 E. 88th St. (860-8679). Sat. at 3:30; $3, adults $3.50.

TOTO AND THE WIZARD OF WALL ST.—A rock musical, at Fourth Wall Repertory, Truck and Warehouse, 79 E. 4th St. (254-5060). Sat. and Sun. at 3:30. $4, adults $5.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). 3/10 at 1:30, Pegasus Productions in "Fanfare." $2.50. . . Please Touch demonstration follows at 2:40. $1. . . 3/11 at 3, Opera Enterprise in "Figaro and Friends," an introduction to Rossini's "The Barber of Seville." $3.

MICHAEL TAUBENSLAG PRODUCTIONS—Jan Hus Playhouse, 351 E. 74th St. (772-9180). 3/11 at 1:30, "Funzapoppin Magic Show." $3.50.

EEYORE'S BOOKS FOR CHILDREN—Free story hours: Sun. at 11 a.m., 2252 Broadway at 81st St. (362-0634), and Sun. at 12:30, 1066 Madison Ave. at 81st St. (988-3404).

PUBLIC LIBRARY—Yorkville branch, 222 E. 79th St. (744-5824): Pre-school picture-book hours Wed. at 4, ages 3-4; Tues. at 4, ages 5-7. 3/1 at 4, short films, ages 3-8. . . Muhlenberg branch, 209 W. 23rd St. (924-1585). Thurs. at 3:30, stories in English and Spanish. . . Columbus branch, 742 Tenth Ave., 3/9 at 3:30, films. . . 67th St. branch, 328 E., 3/5 at 4, story hour for grades 3-6. . . Hamilton Grange branch, 503 W. 145th St. 3/9 at 10 and 10:30 a.m., films for preschoolers.

13TH STREET REPERTORY COMPANY—Sat. at 1, "Skye, the Kingdom of Dragons"; at 3, "The Snow White Show." Sun. at 1, "The Empire Laughs Back"; at 3, "The Snow White Show"; at 5, "Ride With Me to Freedom." 50 W. 13th St. (675-6677). $3.

CENTRAL PARK LEARNING CENTER—Exhibits on weather, geology, etc. Belvedere Castle, 79th St. south of the Great Lawn. 3/10 at 1, the Dere Family Storytellers help make stick puppets, and tell stories of spring things Free, but must pre-register (772-0210).

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Magic, comedy. Sat. and Sun. at 1, 2:30, 4. $4 (reservations a must; all adults must be with a child).

CHILDREN'S "NIGHTCLUBS"—The Early Show, entertainment by children 6-16. At Don't Tell Mama, 343 W. 46th St. (757-0788). Sat. at 3; $5 cover, two-drink minimum. . . **Youngstars,** featuring youthful players from Broadway, TV, commercials. At Something Different. 1488 First Ave. (570-6666). Sat. at 7, Sun at 5:30. $5 minimum, $3 cover.

ANDERSEN'S FAIRY TALES—Musical versions of 3 stories. Theater Workshop, 317 Merrick Rd., Lynbrook, L.I. (516-599-1982). Sat. and Sun. thru 4/1 at 1 and 3:30. $3.50. Reservations a must.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Fri. and Sun., 1-5; Sat., 11-5. Weekends, $3; adults, $2; weekdays $2 and $1. Sat. at 4, animal feeding. Exhibit: thru 3/30, "Structures: Five Perspectives". . . 3/10 at 1:30 and 3, 3/11 at 2, parent/child workshops in Indian colored sand diagrams. 3/10 at 12:30, the Mimestrals in a mime-technique workshop. Free with musuem admission.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what- you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at noon and 4. Also "theme" programs Sat. and Sun., with talks, workshops, films, etc. 3/10, 11, Arms and Armor. 3/10 at 2, a Pennywhistle workshop.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (273-2060). Tues.-Fri. 1-5, Sat. 11-5, Sun., and Mon. holidays, noon-5. 50 cents, adults $1. Special exhibit: "Soundtracks," on sound and music, environment, participation, and education. 3/10 at 1:30, "How Carnival is celebrated in Trinidad." 3/11, noon-5, visit new sound installation created from household objects—keys, trashcans, etc. 3/11 at 1:30, a Popcorn Concert, with flutist Helen Campo, violinist Deane Franke. 75¢, adults $1.50. Other events, free with museum admission.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). Daily except Tues.; weekdays 1-5; Sat., Sun. and school holidays, 10-5. Free. Workshops, library, learning activities. Special exhibit: Discover Dolls, Reflections of Ourselves. Stamps of the U.S., program for beginning collectors. 3/10 at 3. Free.

WAVE HILL LEARNING CENTER—Open weekdays noon-4:30. Sat. and Sun. 11-4:30. A touch table with mystery objects, also three new aquariums, changing exhibits, and more. Thru 3/31 - a conifer exhibit. Wave Hill, 252nd St. and Independence Ave., Bronx (549-2055). Free weekdays; weekends $2 adults, $1 students, children under 14 free.

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Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
❷ Daybreak
❹ Today In New York
❺ New Zoo Review
❼ News
⓫ I Dream Of Jeannie (except Mon)
Mon/MDTV: Your Profession
Ⓗ Tue/**Movie**: The Learning Tree
Ⓢ Thu/Starbirds
Mon/**Movie**: Sherlock Holmes In Dressed To Kill

6:30
❷ ❹ News
❺ Popeye (except Fri)
Fri/Bullwinkle
❾ Jimmy Swaggart
⓫ Tom & Jerry
Ⓗ Wed,Mon/Strange Creatures Of The Night
Thu/**Movie**: The Learning Tree
Fri/Video Jukebox
Ⓢ Tue/Starbirds

7:00
❷ Morning News
❹ Today
❺ Woody Woodpecker
❼ Good Morning America
❾ 700 Club
⓫ Josey & The Pussycats
Ⓗ Fri/**Movie**: When We First Met
Ⓢ Wed/A Little Bit Different
Thu/**Movie**: Mountain Family Robinson

7:30
❺ Bugs & Porky
⓫ Superfriends
Ⓗ Wed/Fraggle Rock
Mon/Dr. Seuss On The Loose
Ⓢ Fri/Pick Up Your Feet
Mon/A Little Bit Different

8:00
❺ Woody Woodpecker
❾ Civic Programming
⓫ Pink Panther
Ⓗ Wed/**Movie**: To Catch A King
Fri/**Movie**: Twilight Time
Mon/**Movie**: Savannah Smiles
Tue/**Movie**: Same Time Next Year
Ⓢ Wed/**Movie**: The Pirates Of Penzance
Fri/**Movie**: The Deerslayer
Tue/**Movie**: Without A Trace

8:30
❺ Flintstones
❾ Straight Talk
⓫ Great Space Coaster
Ⓗ Thu/**Movie**: O'Hara's Wife
Ⓢ Mon/Liberace

9:00
❷ Tic Tac Dough
❹ Donahue
❺ I Love Lucy
❼ Morning Show
⓫ Little Rascals
Ⓢ Thu/Faerie Tale Theatre (cc)

9:30
❷ Jokers Wild
❺ My Three Sons
❾ News
⓫ The Munsters

10:00
❷ $25,000 Pyramid
❹ Facts Of Life
❺ Make Room For Daddy
❾ Romper Room
⓫ Civic Programming
Ⓗ Wed/**Special**: 10 Years Of People Magazine
Thu/Theatre: "Bus Stop"
Fri/**Movie**: Triumphs Of A Man Called Horse
Mon/**Movie**: O'Hara's Wife
Tue/**Movie**: Resurrection
Ⓢ Wed/**Movie**: Sherlock Holmes In Dressed To Kill
Thu/**Movie**: The Gazebo
Fri/**Movie**: The Hurricane
Mon/**Movie**: The Brothers Karamazov
Tue/**Movie**: The Journey
Ⓦ Wed/**Movie**: Star Trek II
Thu/**Movie**: King Of Jazz
Fri/**Movie**: Stuckey's Last Stand
Mon/**Movie**: A Time To Die
Tue/**Movie**: Hanky Panky

10:30
❷ Press Your Luck
❹ Sale Of The Century
❺ All In The Family
❼ Woman To Woman
⓫ Civic Programming

11:00
❷ Price Is Right
❹ Wheel Of Fortune
❺ Breakaway
❼ Benson
❾ Family
⓫ Magic Garden
Ⓗ Wed/**Movie**: Ragtime

11:30
❹ Dream House
❼ Loving
⓫ Newlywed Game
Ⓗ Fri/Video Jukebox
Mon/**Movie**: Tough Enough
Ⓢ Wed/**Movie**: Missing

12 **NOON**
❷ Tattletales
❹ Hot Potato
❺ Midday
❼ Family Feud
❾ ⓫ News
Ⓗ Thu/**Movie**: Resurrection
Fri/**Movie**: Tough Enough
Tue/Crystal Gayle
Ⓢ Thu/**Movie**: The Year Of Living Dangerously
Fri/**Movie**: The Outsiders
Ⓦ Public Affairs

12:30
❷ Young And The Restless
❹ Search For Tomorrow
❼ Ryan's Hope
⓫ Wed/**Movie**: The Doberman Gang (1972). Byron Mabe, Hal Reed.
Thu/**Movie**: The Sacketts (1979). Glenn Ford, Sam Elliott. Part 1.
Fri/**Movie**: The Sacketts (1979). Glenn Ford, Sam Elliott. Part 2.
Mon/**Movie**: Stairway To Heaven (1946). David Niven.
Tue/**Movie**: OSS 117: Double Agent (1971). John Garvin.
Ⓢ Mon/**Movie**: Tough Enough
Tue/**Movie**: Rainbow

1:00
❹ Days Of Our Lives
❺ Hour Magazine
❼ All My Children
❾ Wed/**Movie**: They Came From Beyond Space (1967). Robert Hutton.
Thu/**NCAA Basketball**: Big East Conference
Fri/**Movie**: Yog—Monster From Space (1971). Akira Kubo.
Mon/**Movie**: Morning Glory (1933). Katharine Hepburn.
Tue/**Movie**: Waterloo Road (1945). John Mills.
Ⓗ Tue/**Movie**: Ragtime
Ⓦ Wed/**Movie**: Flashdance
Thu/**Movie**: Mourning Becomes Electra
Fri/**Movie**: The Chosen
Mon/Let The Falcons Go
Tue/**Movie**: Stuckey's Last Stand

1:30
❷ As The World Turns
Ⓗ Mon/**Movie**: The Outsiders

2:00
❹ Another World
❺ News
❼ One Life To Live
Ⓗ Wed/**Movie**: Savannah Smiles
Thu/Bedrooms
Fri/**Movie**: To Catch A King
Ⓢ Wed/**Movie**: Once A Thief
Fri/**Movie**: The Pirate Movie
Ⓦ Mon/**Movie**: Lizzie

2:15
❺ Popeye

2:30
❷ Capitol
❾ In Search Of (except Thu)
⓫ Jetsons
Ⓢ Thu/**Movie**: Safari 3000
Mon/Liberace
Tue/**Movie**: The Hurricane

2:35
Ⓦ Tue/**Movie**: Auntie Mame

2:45
Ⓦ Wed/**Movie**: Conan The Barbarian

3:00
❷ Guiding Light
❹ Match Game/Hollywood Squares
❺ Inspector Gadget
❼ General Hospital
❾ The Saint (except Thu)
⓫ Tom & Jerry
Ⓗ Thu/Crystal Gayle
Mon/Men At Work
Ⓦ Fri/**Movie**: Sorcerer

3:30
❺ Woody & Bugs
⓫ Scooby Doo
Ⓦ Mon/**Movie**: The Pirate Movie

4:00
❷ Barnaby Jones
❹ Love Connection
❺ He-Man And The Masters Of The Universe
❼ Edge Of Night
❾ Wed/**Movie**: Kiss Them For Me (1957). Cary Grant, Suzy Parker.
Fri/**Movie**: Never Steal Anything Small (1959). James Cagney.
Mon/**Movie**: One Spy Too Many (1966). Robert Vaughn, David McCallum.
Tue/**Movie**: Night Flight From Moscow (1973). Yul Brynner, Henry Fonda.
⓫ Mork & Mindy
Ⓗ Wed,Fri/Fraggle Rock
Thu/Dr. Seuss On The Loose
Mon/Strange Creatures Of The Night
Tue/**Movie**: The Learning Tree
Ⓢ Wed/**Movie**: Rainbow
Fri/Pick Up Your Feet
Mon/A Little Bit Different
Ⓦ Thu/**Movie**: I'm Dancing As Fast As I Can

4:30
❹ People's Court
❺ Batman
❼ Wed/**Afterschool Special**: Backwards: The Riddle Of Dyslexia (1984). River Phoenix. A teen-age boy is frustrated because he can't read or write. (cc)
Thu-Tue/Eyewitness Extra
⓫ Happy Days Again
Ⓗ Wed/Video Jukebox
Thu/**Movie**: The Learning Tree
Fri/**Movie**: When We First Met
Ⓢ Thu/Starbirds
Fri/**Movie**: The Deerslayer
Tue/Starbirds

4:45
⓭ Mister Rogers

5:00
❷ ❹ ❼ News
❺ Six Million Dollar Man
❾ Thu/The Saint
⓫ Little House On The Prairie
Ⓗ Wed/David Bowie
Mon/Dr. Seuss On The Loose
Ⓢ Mon/Just Posing
Ⓦ Wed/**Movie**: A Time To Die
Tue/**Movie**: When I Am King

5:15
Ⓦ Fri/Let The Falcons Go

5:25
⓭ 3-2-1 Contact (cc)

5:30
❼ Wed/News
Ⓗ Fri/Video Jukebox
Mon/**Movie**: Savannah Smiles
Ⓦ Mon/N.B.A. Rivalries

Evening, March 7-9 and 12-13

Wed., Mar. 7

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Battlestar Galactica
⓫ Alice
⓭ New Jersey Nightly News
㉑ Motorweek
㉛ Brooklyn College Presents
Ⓗ **Movie**: To Catch A King
Ⓢ **Movie**: The Pirates Of Penzance

6:30
❺ One Day At A Time
⓫ Sanford & Son
⓭ Nightly Business Report
㉑ Wildlife Woodcarvers
㉛ News From City Hall
Ⓦ News

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Saturday Night Live
⓫ Jeffersons
⓭ MacNeil/Lehrer Newshour
㉑ Dr. Who
㉛ Working Women
Ⓦ **Movie**: The Man From Snowy River

7:30
❷ 2 On The Town
❹ Family Feud
❺ All In The Family
❼ Entertainment Tonight
❾ Benny Hill
⓫ News
㉑ Nightly Business Report
㉛ Neighborhoods: The Bronx

8:00
❷ One Day At A Time
❹ Real People
❺ PM Magazine
❼ Fall Guy
❾ News 9: Prime Time
⓫ **Movie**: The House On Greenapple Road (1970). Janet Leigh
⓭ National Geographic (cc)
㉑ All Creatures Great And Small

31 Get Up, Stand Up
H **Special:** 10 Years Of People Magazine
N **Movie:** Tomorrow
S **Movie:** Missing

8:30
2 Mama Malone
5 Carol Burnett
9 **Hockey:** Rangers Vs. Minnesota North Stars

9:00
2 **Movie:** 10 (1979). Bo Derek, Dudley Moore.
4 Facts Of Life
5 Merv Griffin
7 Dynasty (cc)
21 Monty Python
31 Job Market
H **Movie:** Ragtime
W **Movie:** MacArthur

9:05
13 Woody Guthrie: Hard Travelin'

9:30
4 Night Court
31 Alfred I. Dupont Columbia Awards In Broadcast Journalism

9:45
21 Not The Nine O'Clock News

10:00
4 St. Elsewhere
5 11 News
7 Hotel (cc)
N **Movie:** Angelo My Love

10:05
S **Movie:** Lovely But Deadly

10:15
21 *Top Secret Life Of* Edgar Briggs

10:30
11 News
13 Wasn't That A Time' The Weavers

10:45
21 Bless Me Father

11:00
2 4 7 News
5 Taxi
11 Odd Couple

11:15
W **Movie:** Flossie

11:30
2 Police Story
4 Tonight
5 Thicke Of The Night
7 Nightline
9 Top 40 Videos
11 Honeymooners
21 Latenight America

11:45
H **Movie:** 48 Hrs.
S **Movie:** Fighting Back

12 **MIDNIGHT**
7 Eye On Hollywood
9 Hawaii Five-O
11 Star Trek
N **Movie:** A Slave Of Love

12:20
13 Masterpiece Theatre: The Irish R.M. (cc)

12:30
2 **Movie:** Holocaust 2000 (1978) Kirk Douglas, Simon Ward
4 David Letterman
7 Entertainment Tonight

1:00
5 Hogan's Heroes
7 **Movie:** A Small Town In Texas (1976). Timothy Bottoms.
9 Return Of The Saint
11 Twilight Zone
W **Movie:** Flashdance

1:30
4 Mary Tyler Moore
5 Rat Patrol
11 News
H George Carlin
S **Movie:** Independence Day

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** Aces High (1976). Simon Ward
9 Joe Franklin
11 Emergency!

2:30
4 Mary Tyler Moore
H **Movie:** To Catch A King

2:45
W **Movie:** The Man From Snowy River

3:00
4 Bob Newhart
9 **Movie:** Variety Girl (1947). Bing Crosby, Bob Hope.
11 **Movie:** Crosstrap (1960). Laurence Payne.

3:25
S **Movie:** Sherlock *Holmes In Dressed To* Kill

3:30
4 Here's Lucy

4:00
4 Here's Lucy

4:30
4 More Real People
11 Abbott & Costello
H **Movie:** Independence Day

5:00
4 20-Minute Workout
9 News
11 Focus. New Jersey
S **Movie:** Rainbow

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Thu., Mar. 8

6:00
2 4 7 News
5 Three's Company
9 Battlestar Galactica
11 Alice
13 New Jersey Nightly News
21 Saving Energy
31 McLaughlin Group
S Just Posing
W Short Subjects

6:30
5 *One Day At A Time*
11 Sanford & Son
13 Nightly Business Report
21 New Tech Times
31 News From City Hall
H **Movie:** O'Hara's Wife
W News

7:00
2 4 7 News
5 M*A*S*H
9 Saturday Night Live
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Get Up, Stand Up
S Faerie Tale *Theatre (cc)*
W The Police

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report

8:00
2 Magnum, P.I.
4 Gimme A Break
5 PM Magazine
7 Two Marriages
9 News 9: Prime Time
11 **Baseball:** Yankees Vs. Montreal Expos
13 Bits and Bytes
21 **Special:** Woody Guthrie: Hard Travelin'
31 Tony Brown's Journal
H **Movie:** Conan The Barbarian
N **Movie:** Le Boucher
S **Movie:** Mountain Family Robinson
W **Hockey:** Islanders Vs. Toronto Maple Leafs

8:30
4 Family Ties
5 Carol Burnett
9 *Nine On New Jersey*
13 Mystery: Reilly: Ace Of Spies (cc)
31 Music Video Party

9:00
2 Simon & Simon
4 Cheers
5 Merv Griffin
7 Masquerade
9 **NCAA Basketball:** Big East Conference
31 National Geographic

9:30
4 Buffalo Bill
21 All New This Old House (cc)

9:35
13 Mystery: Reilly: Ace Of Spies (cc)

10:00
2 Knots Landing
4 Hill Street Blues
5 News
7 20/20
31 Ramblin'
N **Movie:** Punishment
S **Movie:** 48 Hrs. (cc)

10:15
21 The Weavers: Wasn't That A Time
H Bedrooms

10:30
11 News

10:55
13 The Hindenburg: Ship Of Doom

11:00
2 4 7 11 News
5 Taxi
9 Laugh-In
W **Movie:** The Man With Two Brains

11:30
2 Trapper John, M.D
4 Tonight
5 Thicke Of The Night
7 Nightline
9 *Racing From Yonkers*
11 Odd Couple
H **Special:** Cavett Behind The Scenes With Eddie Murphy

11:35
13 International Playbill: Poldark

11:45
21 Latenight America
S **Movie:** Personal Best

12 **MIDNIGHT**
7 Eye On Hollywood
9 Hawaii Five-O
11 Honeymooners
H **Movie:** Sophie's Choice
N **Movie:** On The Nickel

12:30
2 **Movie:** Nakia (1974). Robert Forster
4 David Letterman
7 Entertainment *Tonight*
11 Twilight Zone
W **Movie:** Bad Penny

1:00
5 Hogan's Heroes
7 **Movie:** Summer And Smoke (1961). Geraldine Page.
9 World Vision
11 Twilight Zone

1:30
4 Mary Tyler Moore
5 Rat Patrol
11 News

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** Roseland (1977). Teresa Wright.
9 Joe Franklin
11 Salute!
S **Movie:** The Year Of Living Dangerously
W **Movie:** Auntie Mame

2:30
4 Mary Tyler Moore

2:35
H **Movie:** Resurrection

3:00
4 Bob Newhart
9 **Movie:** Star Spangled Rhythm (1942). Betty Hutton.
11 **Movie:** Danger By My Side (1962). Anthony Oliver.

3:30
4 Here's Lucy

4:00
4 Here's Lucy
S **Movie:** Safari 3000

4:25
H Theatre: "Bus Stop"

4:30
4 More Real People
11 Abbott & Costello

5:00
4 20-Minute Workout
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Fri., Mar. 9

6:00
2 4 7 News
5 Three's Company
9 Battlestar Galactica
11 Alice
13 New Jersey Nightly News
21 Victory Garden
H **Movie:** Twilight Time

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 A House For All Seasons (cc)
31 News From City Hall
S *Movie: Dead Men* Don't Wear Plaid
W News

7:00
2 4 7 News
5 M*A*S*H
9 Saturday Night Live
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Nkuleleko Means Freedom
W **Movie:** Soup For One

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 *Music Video Party*

8:00
2 Dukes Of Hazzard
4 The Master
5 PM Magazine
7 Benson (cc)
9 News 9: Prime Time
11 **Movie:** Wonder Woman (1974). Cathy Lee Crosby.
13 Washington Week In Review
21 National Geographic (cc)
31 Africa File
H **Special:** All-New Unexpurgated Benny Hill
N **Movie:** Say Amen, Somebody
S **Movie:** The Pirate Movie

8:30
5 Healthbeat Magazine
7 Webster
9 New Jersey People
13 Wall $treet Week
31 Eye On Dance
W Movie Talk

9:00
2 Dallas
4 Legmen
5 Merv Griffin
7 Blue Thunder
9 **NCAA Basketball:** Big East Conference
13 Wall $treet Week: An Investment Primer
21 **Movie:** The Front Page (1931). Pat O'Brien.
31 Last Of The One Night Stands
H **Boxing:** Greg Page Vs. Tim Witherspoon (Live)
W **Movie:** Lady Chatterley's Lover

9:30
11 **Special:** Romance *American Style.* A look at Hollywood's most romantic films.
31 Masterpiece Theatre: The Irish R.M.

10:00
2 Emerald Point N.A.S
4 New Show
5 11 News
7 Matt Houston (cc)
13 Judy Sings
N **Movie:** Brittania Hospital
S **Movie:** The Outsiders

10:30
11 News
31 Music Video Party

11:00
2 4 7 News
5 Taxi
9 Laugh-In
11 Odd Couple
13 **Movie:** Rosie! (1967). Rosalind Russell.
21 **Movie:** Ecstasy (1932). Hedy Lamarr.
H Not *Necessarily* The News
W Leonard Report

11:30
2 TBA
4 Tonight
5 Thicke Of The Night
7 Nightline
9 Racing From Yonkers
11 Honeymooners
H **Movie:** Tough Enough
W **Movie:** Delicious

11:45
S The Police

12 **MIDNIGHT**
2 **Movie:** TBA
7 Eye On Hollywood
9 How The West Was Won
11 Star Trek
N **Movie:** High Heels

12:30
4 Friday Night Videos
7 New York Hot Tracks

12:45
S *Gallagher: Totally* New

1:00
5 Soul Train
9 Return Of The Saint
11 Twilight Zone
W **Movie:** Sorcerer

1:20
H **Movie:** Deadly Eyes

1:30
11 News

1:40
S **Movie:** Dead Men Don't Wear Plaid

1:45
2 **Movie:** Joe Kidd (1972). Clint Eastwood.

2:00
4 Mary Tyler Moore
5 America's Top Ten
7 Entertainment Tonight
9 Joe Franklin
11 Solid Gold

2:30
4 Mary Tyler Moore
5 **Movie:** The Dark Command (1940). John Wayne, Walter Pidgeon.
7 **Movie:** Pardners (1956). Dean Martin, Jerry Lewis.

2:50
H **Movie:** The Fan

3:00
4 Mary Tyler Moore
9 **Movie:** The Sky's The Limit (1943). Fred Astaire, Joan Leslie.
11 **Movie:** Freedom To Die (1959). Paul Maxwell, Felicity Young.

3:10
S **Movie:** The Eerie Midnight Horror Show

3:15
W Tom Jones

3:30
4 Bob Newhart

3:32
2 **Movie:** The Girl From Petrovka (1974) Goldie Hawn.

4:00
4 Bob Newhart

4:30
4 Here's Lucy
11 Abbott & Costello
H **Movie:** True Confessions

4:40
S **Movie:** The Hurricane

5:00
4 Here's Lucy
9 News
11 Biography

5:30
2 Newsmakers
4 More Real People
9 **Movie:** Dead Men Walk (1943). George Zucco, Mary Carlisle
11 Insight

Mon., Mar. 12

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Alice
13 New Jersey Nightly News
21 Great Chefs Of San Francisco
31 All About TV
S **Movie:** The Pirate Movie

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 Everyday Cooking With Jacques Pepin
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Saturday Night Live
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 The New Zimbabwe
W **Movie:** The Man With Two Brains

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Getting Over
H Fraggle Rock

8:00
2 Scarecrow & Mrs. King
4 TV's Bloopers & Practical Jokes
5 PM Magazine
7 Automan
9 News 9: Prime Time
11 **Movie:** Just A Little Inconvenience (1977). James Stacey.
13 Great Performances: Purlie (1984). Robert Guillaume, Melba Moore. Adaptation of the 1970 Tony-Award winning Broadway musical.
21 Speaking Of Love: Leo Buscaglia
31 Opening Night
H Not *Necessarily* The News
N **Movie:** The Magic Flute
S Faerie Tale Theatre (cc)

8:30
5 Carol Burnett
9 **Movie:** Strangers: The Story Of A Mother And Daughter (1979). Betty Davis, Gena Rowlands.
31 Getting To Know Me
H **Movie:** O'Hara's Wife
W **Movie:** Harold And Maude

9:00
2 AfterMASH
4 **Movie:** Her Life As A Man (1984). Robyn Douglass. A struggling female reporter disguises herself as a man in order to get a sportswriting job.
5 Merv Griffin
7 **Movie:** Why Me? (1984). Glynnis O'Connor, Armande Assante. A dedicated doctor helps a young woman recover, both emotionally and physically, from a devastating accident.
21 The Beatles At Shea Stadium
31 Cityscope
S **Movie:** Tough Enough

9:30
2 Newhart
31 A House For All Seasons

10:00
2 Emerald Point, N.A.S.
5 11 News
21 Survival Special: The Man Who Lived With Gorillas (cc)
31 German Professional Soccer
H **Special:** 10 Years Of People Magazine

10:15
N **Movie:** A Clockwork Orange
W **Movie:** Beach Girls

10:30
9 Nine On New Jersey
11 News

11:00
2 4 7 News
5 Taxi
9 Laugh-In
11 Odd Couple
13 I'll Fly Away: A Gospel Celebration
H **Movie:** Fighting Back
S **Movie:** Eating Raoul

11:30
2 Hart To Hart
4 Best Of Carson
5 Thicke Of The Night
7 Nightline
9 Top 40 Videos
11 Honeymooners
21 Latenight America

12 **MIDNIGHT**
7 Eye On Hollywood
9 Hawaii Five-O
11 Star Trek
W Electric Blue

12:30
2 Columbo
4 David Letterman
7 Entertainment Tonight
S **Movie:** The Entity

12:35
N **Movie:** Joe's Bed-Stuy Barbershop—We Cut Heads

12:40
H Men At Work

1:00
5 Hogan's Heroes
7 **Movie:** U.M.C. (1969). Edward G. Robinson, James Daly.
9 Return Of The Saint
11 Twilight Zone
W **Movie:** A Time To Die

1:30
4 Mary Tyler Moore
5 Rat Patrol
11 News

1:45
H **Movie:** Tough Enough

2:00
2 News
4 Mary Tyler Moore
5 Rat Patrol
9 Joe Franklin
11 Emergency!

2:30
4 Mary Tyler Moore
5 Best Of Midday
S **Movie:** The Pirate Movie
W **Movie:** The Man With Two Brains

3:00
4 Bob Newhart
9 World Vision
11 **Movie:** Killer With Two Faces (1974). Ian Hendry.

3:30
4 Here's Lucy
5 Off The Set

3:35
H **Movie:** The Outsiders

4:00
4 Here's Lucy
9 TBA

4:30
4 More Real People
11 Abbott & Costello
S Just Posing

5:00
4 20-Minute Workout
9 News
11 Biography

5:10
H Not *Necessarily* The News

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News
S Faerie Tale Theatre (cc)

Tue., Mar. 13

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Alice
13 New Jersey Nightly News
21 Magic Of Oil Painting
31 World Chronicle
H **Movie:** Resurrection
S **Movie:** Without A Trace

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 Magic Of Oil Painting
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Saturday Night Live
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Humancare Today
W **Movie:** Star Trek II

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Tony Brown's Journal

8:00
2 **Special:** A Charlie Brown Celebration
4 A-Team
5 PM Magazine
7 Foul-Ups, Bleeps & Blunders
9 News 9: Prime Time
11 **Movie:** A Circle Of Children (1977). Jane Alexander, Rachel Roberts. A woman seeks to find meaning in her life by working with autistic children.
13 Nova (cc)
21 The Sounds Of Love
31 Getting Over
H **Movie:** The Fan
N **Movie:** Punishment
S **Movie:** Rainbow

8:30
5 Carol Burnett
7 A.K.A. Pablo
9 **Movie:** Five Desperate Women (1971). Anjanette Comer, Robert Conrad.
31 High Feather

9:00
2 **Movie:** Second Sight: A Love Story (1984). Elizabeth Montgomery, Barry Newman. A fiercely independent blind woman learns to accept the love and caring of a man and dog.
4 Riptide
5 Merv Griffin
7 Three's Company (cc)
21 Masterpiece Theatre: On Approval (cc)
31 Eye On Dance
W **Movie:** Josepha

9:05
13 **Movie:** Sweet Charity (1969). Shirley MacLaine.

9:30
7 Oh Madeline
31 New Tech Times

10:00
4 Remington Steele
5 11 News
7 Hart To Hart (cc)
9 The Saint
31 A Walk Through The 20th Century
H **Movie:** Independence Day
N **Movie:** The Rutles
S **Movie:** Personal Best

10:30
11 News

11:00
2 4 7 News
5 Taxi
9 Laugh-In
11 Odd Couple
21 It's Your Movie
W **Movie:** Bad Penny

11:30
2 Magnum, P.I.
4 **Special:** Decision '84
5 Thicke Of The Night
7 **Special:** The '84 Vote: Super Tuesday
9 Top 40 Videos
11 Honeymooners
21 Latenight America

11:55
4 Tonight
H **Movie:** Same Time, Next Year

12 **MIDNIGHT**
7 Nightline
9 Hawaii Five-O
11 Star Trek
N **Movie:** Say Amen, Somebody

12:10
S **Movie:** Independence Day

12:30
2 McCloud
7 Entertainment Tonight
W **Movie:** Hanky Panky

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B	A	R	I	T	O	N	E		P	E	K	I	N	G
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TELEVISION

12:55
❹ David Letterman

1:00
❺ Hogan's Heroes
❼ **Movie:** Old Dracula (1976). David Niven
❾ World Vision
⓫ Twilight Zone

1:30
❺ Rat Patrol
⓫ News

1:55
❹ Mary Tyler Moore

2:00
❷ News
❺ **Movie:** The Night Of The Hunter (1955). Robert Mitchum.
❾ Joe Franklin
⓫ Emergency!
🅗 **Movie:** Ragtime

2:05
🅢 **Movie:** The Eerie Midnight Horror Show

2:25
❹ Mary Tyler Moore

2:30
🅦 **Movie:** King Of Jazz

2:55
❹ Mary Tyler Moore

3:00
❾ TBA
⓫ **Movie:** Jailbreak (1936). Barton MacLane.

3:25
❹ Bob Newhart

3:30
🅢 **Movie:** Without A Trace

3:55
❹ Here's Lucy

4:00
❺ CME Sat

4:25
❹ More Real People

4:30
⓫ Abbott & Costello

4:45
🅗 **Movie:** The Fan

5:00
❹ 20-Minute Workout
❾ News
⓫ Biography

5:30
❹ Health Field
❼ Morning Stretch
❾ Joe Franklin
⓫ News

Weekend, March 10 - 11

Sat., Mar. 10

6:00
❷ Patchwork Family
❹ Rebop
❺ Pattern For Living
⓫ Aprenda Ingles

6:30
❹ Carrascolendas
❺ Insight
❼ Greatest Sports Legends
⓫ Gigglesnort Hotel
🅗 **Special:** 10 Years Of People Magazine
🅢 **Movie:** Rainbow

7:00
❷ Captain Kangaroo
❹ One Of A Kind
❺ World Tomorrow
❼ Davey & Goliath
❾ News
⓫ Return To The Planet Of The Apes

7:30
❹ LBS Children's Theatre
❺ Wonderama
❼ Little Prince
❾ Newark & Reality
⓫ Pink Panther
⓭ MacNeil/Lehrer Newshour
🅗 Fraggle Rock

8:00
❷ Charlie Brown & Snoopy
❹ Flintstone Funnies
❺ **Auto Racing:** Caesar's Palace Grand Prix
❼ Monchichis/Little Rascals/Richie Rich
❾ Christopher Closeup
⓫ Tom & Jerry
㉛ Villa Alegre
🅗 **Movie:** Savannah Smiles

8:30
❷ Saturday Supercade
❹ Shirt Tales
❺ America's Top Ten
❾ Meet The Mayors
⓫ Herald Of Truth
⓭ Wall $treet Week
㉛ Teaching Students With Special Needs
🅢 **Movie:** Sherlock Holmes Faces Death

9:00
❹ Smurfs
❺ Star Search
❼ New Scooby & Scrappy Doo
❾ Nine On New Jersey
⓫ Essence
⓭ Wall $treet Week: An Investment Primer
㉛ La Esquina

9:30
❷ Dungeons & Dragons
❼ Pac-Man/Amazing Rubik Cube Hour
❾ Davey And Goliath
⓫ Hee Haw
㉛ Mundo Real

10:00
❷ Tarzan: Lord Of The Jungle
❺ Saturday Morning
❾ All-Star Wrestling
⓭ Mainstream
㉛ Sonrisas
🅗 Theatre: "Bus Stop"
🅢 **Movie:** Dangerous When Wet
🅦 **Movie:** Parole To Die

10:30
❷ Bugs Bunny/Road Runner
❹ Alvin & The Chipmunks
❼ Littles
⓫ Three Stooges
⓭ International Edition
㉛ Que Pasa USA?

11:00
❹ Mr. T
❼ Puppy/Scooby Doo (cc)
❾ B.J./Lobo
⓫ Road To Los Angeles
⓭ Faces Of Culture

11:30
❹ Amazing Spider Man & Incredible Hulk
⓭ Faces Of Culture
🅦 **Movie:** Enchantment

12:00 **NOON**
❷ **NCAA Basketball:** TBA
❺ Dance Show
❼ Weekend Specials (cc)
❾ Hardy Boys/Nancy Drew Mysteries
⓫ One Step Beyond
⓭ Open Mind
㉑ Gourmet Cooking
🅗 **Movie:** Massacre In Rome
🅢 **Movie:** Without A Trace

12:30
❹ Thundarr The Barbarian
❼ American Bandstand
⓫ Twilight Zone
⓭ America's Black Forum
㉑ All New This Old House (cc)

1:00
❹ Fight Back
❺ Fame
❾ News
⓫ **Movie:** Incredible Kung Fu Mission. John Lau.
⓭ Presente
㉑ Victory Garden

1:30
❹ **Horse Racing:** Colonial Cup International Steeplechase
❼ Pop 'N Rocker
❾ **Baseball:** Mets Vs. St. Louis Cardinals
⓭ Bits And Bytes
🅦 **Movie:** By Design

1:40
㉑ A House For All Seasons (cc)

2:00
❷ **Golf:** Doral-Eastern Open
❹ **NCAA Basketball:** TBA
❺ **Skiing:** Camel International Speed Skiing
❼ World Cup Skiing
⓫ Abbott & Costello
⓭ American Playhouse: "The Gin Game" (cc)
🅗 **Special:** 10 Years Of People Magazine
🅢 **Movie:** Journey's End

2:15
㉑ Motorweek

2:30
❺ **Movie:** Love Me Or Leave Me (1955). James Cagney, Doris Day. A crippled gangster pushes a young dancer to stardom.
⓫ Happy Days Again
㉛ J & B Gold Putter Award

2:45
㉑ All New This Old House (cc)

3:00
❼ Sportsbeat
⓫ **Movie:** Strange New World (1975). John Saxon.
🅗 **Movie:** Savannah Smiles

3:15
🅦 **Movie:** The Duellists

3:25
㉑ Victory Garden

3:30
❼ Professional Bowlers Tour
㉛ 1983 UN Day Concert

3:45
⓭ The Impossible Dream: Balloons Across The Atlantic

4:00
❷ **NCAA Basketball:** UCLA Vs. Oregon State
❹ **NCAA Basketball:** Marquette Vs. DePaul
❾ Championship Wrestling
㉑ A House For All Seasons (cc)

4:05
🅢 **Movie:** Rainbow

4:30
㉑ Motorweek

4:45
⓭ National Geographic (cc)

5:00
❺ Mission Impossible
❼ Wide World Of Sports
❾ Top 40 Videos
⓫ Little House On The Prairie
㉑ Sesame Street (cc)
🅗 **Movie:** Ragtime
🅦 **Movie:** The Man From Snowy River

5:30
㉛ Lawmakers

5:55
⓭ Nature (cc)

6:00
❷ Channel 2 The People
❹ News
❺ Blue Knight
❾ Racing From Aqueduct
⓫ Star Trek
㉑ The Music Of Man
㉛ Searching
🅢 Rock Of The '80s

6:30
❷ ❹ ❼ News
❾ News 9: Weekend
㉛ European Journal

7:00
❷ News
❹ **Special:** The Home Emergency Test
❺ Welcome Back, Kotter
❼ **Special:** The Island People. A celebration of Caribbean life in New York City.
❾ **NCAA Basketball:** Big East Conference
⓫ Dance Fever
⓭ Secrets Of A Desert Sea
㉑ Inside Albany
㉛ Music Video Party
🅢 **Movie:** Without A Trace
🅦 **Movie:** The Sword And The Sorcerer

7:30
❷ Muppets
❹ This Is Your Life
❺ All In The Family
❼ New York People
⓫ At The Movies
㉑ Wall $treet Week
㉛ Checking It Out

8:00
❷ **Special:** Garfield On The Town
❹ Diff'rent Strokes
❺ **Movie:** The Young Savages (1961). Burt Lancaster, Shelley Winters. An idealistic D.A. tries to bring a murderous street-gang to justice.
❼ T.J. Hooker (cc)

11 **Movie:** Queen Of The Stardust Ballroom (1975). Maureen Stapleton.
13 Laurel And Hardy's Laughing 20s
21 The Art Of Being Fully Human
31 Mingus
H **Movie:** The Outsiders
N **Movie:** Joe's Bed-Stuy Barbershop—We Cut Heads

8:30
2 **Special:** The Bugs Bunny Mystery Special
4 Silver Spoons

9:00
2 Airwolf
4 We Got It Made
7 Love Boat (cc)
Big Band Cavalcade
NYU Broadcast Lab
Movie: The Entity
Movie: Frances

:30
Mama's Family
Hockey: Rangers Vs. dmonton Oilers
Mystery! Reilly: Ace)f Spies
Not *Necessarily* The ews

10:00
2 Mickey Spillane's Mike Hammer
4 Yellow Rose
5 11 News
7 Fantasy Island (cc)
13 **Movie:** Bananas (1971). Woody Allen.
21 Together In Concert: Tex Beneke And His Orchestra
H Men At Work
N **Movie:** The Rutles

10:30
5 Black News
11 Wall Street Journal Report
31 Music Video Party

11:00
2 4 7 News
5 **Movie:** A Raisin In The Sun (1961). Sidney Poitier, Claudia McNeil.
11 Odd Couple
21 Back To The Stage Door Canteen
H **Movie:** 48 Hrs.
S Bizarre (cc)

11:30
4 Saturday Night Live
11 Honeymooners
S **Movie:** Lovely But Deadly
W **Movie:** Titillation

11:45
Sports People
7 **Movie:** The Ballad)f Cable Hogue (1970). ason Robards.

12 MIDNIGHT
2 **Movie:** End Of The Vorld (1977). hristopher Lee.
Streets Of San rancisco
Movie: Angelo My ove

2:30
9 News

2:45
Special: Cavett ehind The Scenes With ddie Murphy

1:00
4 Rock Palace
9 **Movie:** The Island)f Living Horror (1968). John Ashley.
11 Twilight Zone
W **Movie:** The Romantic Englishwoman

1:10
S **Movie:** Fighting Back

1:15
H **Movie:** Independence Day

1:30
5 **Movie:** Gone Are The Days (1963). Ossie Davis, Ruby Dee.
11 News

1:50
7 **Movie:** Dirty Dingus Magee (1970). Frank Sinatra.

1:55
2 Music Magazine

2:00
4 Mary Tyler Moore
11 **Movie:** The Stoolie (1974). Jackie Mason.

2:25
2 **Movie:** Disco 9000 (1977). John Poole.

2:30
4 Mary Tyler Moore

2:50
S **Movie:** Beyond Evil

3:00
4 Gavin/Lott
9 **Movie:** If You Knew Susie (1948). Eddie Cantor, Joan Davis.
W **Movie:** Enchantment

3:10
H **Movie:** That Championship Season

3:30
4 Bob Newhart

4:00
4 Here's Lucy
11 Life Of Riley

4:18
2 **Movie:** The Lawyer (1970). Barry Newman.

4:30
11 Abbott & Costello

4:45
S Bizarre (cc)

5:00
9 News
11 Biography
H Not *Necessarily* The News

5:30
9 Newark & Reality
11 Christopher Closeup
H **Special:** 10 Years Of People Magazine
S Thunderbirds 2086

5:45
11 Davey And Goliath

5:50
5 Time For Timothy

Sun., Mar. 11

6:00
9 New Jersey Report
11 News

6:30
2 Kidsworld
4 Agriculture USA
5 Black News
7 Christopher Closeup
9 News
11 Wild Kingdom
H **Movie:** When We First Met

7:00
2 Captain Kangaroo
4 Joy Of Gardening
5 Hour For Power
7 Faith For Today
9 Point Of View
11 Old Time Gospel Hour

S **Movie:** Willie Wonka And The Chocolate Factory

7:30
4 Journey To Adventure
7 This Is The Life
9 Jack Van Impe Presents
13 Mister Rogers
H **Movie:** Without A Trace

8:00
2 Way To Go
4 Bob Newhart
5 Jimmy Swaggart
7 Insight
9 Terry Cole-Whittaker
11 Frederick K. Price

8:10
13 Sesame Street (cc)

8:30
2 For Our Times
4 Austin City Limits Encore
7 Tiempo
9 Day Of Discovery

9:00
2 Sunday Morning
4 That Teen Show
5 Wonder Woman
7 New York Hot Tracks
9 Oral Roberts
11 Tom & Jerry
S Faerie Tale Theatre (cc)

9:15
13 Sesame Street (cc)

9:30
4 Positively Black
9 Point Of View
11 Josie & The Pussycats
H **Movie:** Resurrection

10:00
4 Latin Tempo
5 Bionic Woman
7 Entertainment This Week
9 Mass
11 Pink Panther
S **Movie:** Dead Men Don't Wear Plaid
W **Movie:** MacArthur

10:25
13 Electric Company

10:30
2 Face The Nation
4 Visiones
9 That's The Spirit
11 Three Stooges

11:00
2 Taking Advantage
4 First Estate
5 **Movie:** The Giant Spider Invasion (1975). Barbara Hale.
7 Eyewitness News Conference
9 Make Peace With Nature
11 **Movie:** Dance With Me (1956). Bud Abbott, Lou Costello.
13 Why In The World

11:30
2 Newsmakers
4 Today In New York
7 This Week With David Brinkley
9 Rex Humbard
13 Secrets Of A Desert Sea
H Fraggle Rock

12 NOON
2 **Special:** NCAA Basketball: The Road To Seattle
4 News 4orum
9 Robert Schuller
21 Six-Gun Heroes
H **Movie:** The Comeback Kid
S Paper Chase

12:15
W **Movie:** Partners

12:30
4 Meet The Press
5 **Movie:** Capricorn One (1978). Elliott Gould, James Brolin.
7 Directions
11 **Movie:** Bells Are Ringing (1960). Judy Holliday, Dean Martin.
13 Nova (cc)

1:00
2 **NCAA Basketball:** Michigan State Vs. Univ. Of Iowa
4 American Ski Classic
7 Like It Is
9 **Movie:** The Misfits (1961). Marilyn Monroe, Clark Gable.
21 Sneak Previews
S **Movie:** The Gazebo

1:30
21 Woody Guthrie: Hard Travelin'

1:35
13 Great Performances: American Ballet Theatre: "Don Quixote"

2:00
4 **NCAA Basketball:** TBA
7 American Sportsman
H **Movie:** MacArthur
W Tom Jones

2:30
7 **USFL Football:** TBA

3:00
2 **Golf:** Doral-Eastern Open
5 **Movie:** The Fortune (1975). Jack Nicholson.
9 **Movie:** Bus Stop (1956). Marilyn Monroe.
11 **Movie:** The Gossip Columnist (1980). Kim Cattrall.
21 National Geographic (cc)
S **Movie:** Gallipoli
W **Movie:** 48 Hrs.

3:30
13 Country Memories With Willie Nelson

4:00
4 Sportsworld
21 Great Performances: American Ballet Theatre: "Don Quixote"
31 Washington Week In Review

4:30
31 Lawmakers
H Bedrooms

4:40
W Beat Club

4:55
13 Wasn't That A Time! The Weavers

5:00
5 Fame
9 S.W.A.T.
11 **Movie:** Key West (1972). Stephen Boyd.
31 Inside Story
S Faerie Tale Theatre (cc)
W **Movie:** Body And Soul

5:30
2 **Special:** NCAA Basketball Tournament Pairings
31 Cityscope
H **Movie:** Same Time, Next Year

6:00
2 4 7 News
5 **Movie:** Claudine (1974). Diahann Carroll.
9 New Jersey Report
21 I Feel A Song Coming On

31 All About TV
S **Movie:** Willie Wonka And The Chocolate Factory

6:25
13 Woody Guthrie: Hard Travelin'

6:30
2 4 7 News
9 Meet The Mayors
31 Searching

7:00
2 60 Minutes
4 First Camera
7 Ripley's Believe It Or Not
9 **Hockey:** Islanders Vs. Pittsburgh Penguins
11 Solid Gold
31 High Feather
W **Movie:** Conan The Barbarian

7:30
31 Opening Night
H Fraggle Rock

8:00
2 Suzanne Pleshette Is Maggie Briggs
4 Knight Rider
5 Star Search
7 Hardcastle And McCormick
11 **Movie:** Wuthering Heights (1939). Laurence Olivier, Merle Oberon.
13 Nature (cc)
21 Mystery! Reilly: Ace Of Spies (cc)
31 Getting To Know Me
H **Movie:** Without A Trace
N **Movie:** Choice Of Arms
S **Movie:** Sweeney Todd

8:30
2 Four Seasons
31 Checking It Out

9:00
2 Jeffersons
4 **Movie:** Little Darlings (1980). Tatum O'Neal, Kristy McNichol.
5 **Special:** The Leathernecks. A look at the U.S. Marine Corps.
7 **Movie:** The Spy Who Loved Me (1977). Roger Moore, Barbara Bach.(cc)
21 **Movie:** Meet John Doe (1941). Gary Cooper.
31 Grand Central

9:05
13 Theatre: "Our Town"

9:10
W **Movie:** Soldier In Love

9:30
2 Alice
31 Presente

10:00
2 Trapper John, M.D.
5 11 News
9 Jimmy Swaggart
31 The Philippines: To Sing Our Own Song
H **Movie:** Deadly Eyes
N **Movie:** A Slave Of Love

10:30
5 Sports Extra
11 From The Editor's Desk
S Bizarre (cc)
W Playboy On The Scene

11:00
2 4 News
5 Off The Set
9 World Tomorrow
11 Odd Couple
S **Movie:** Fast Walking

11:05
13 **Movie:** Monty Python And The Holy Grail (1975). Graham Chapman.

11:15
2 News

11:30
4 **Movie:** Murder One, Dancer O (1983). Robert Blake.
5 David Susskind
9 It Is Written
11 Honeymooners
H Not *Necessarily* The News
W **Movie:** Mourning Becomes Electra

11:40
7 News

11:45
2 Sports Update

12 MIDNIGHT
2 **Movie:** The Oregon Trail (1975). Rod Taylor.
9 **Movie:** Love In The Afternoon (1957). Gary Cooper.
11 Star Trek
H **Movie:** Resurrection
N **Movie:** Brittania Hospital

12:10
7 News

12:40
7 Eyewitness Special Report

12:55
7 **Movie:** Westworld (1973). Yul Brynner.

1:00
11 Twilight Zone
S **Movie:** Hardcore

1:30
11 News

1:45
4 Mary Tyler Moore

1:50
H **Movie:** Conan The Barbarian

2:00
2 News
9 Children's Christian Fund
11 Wall Street Journal Report

2:15
4 Positively Black

2:30
11 **Movie:** Kind Hearts And Coronets (1949). Alec Guinness.

2:40
7 **Movie:** Daughter Of The Mind (1969). Ray Milland, Gene Tierney.

2:45
4 First Estate

2:50
S **Movie:** Gallipoli

3:00
9 **Movie:** Sensations Of 1945 (1945). Eleanor Powell, Dennis O'Keefe.

4:00
H **Movie:** I'm Dancing As Fast As I Can

4:30
11 Abbott & Costello

5:00
4 20-Minute Workout
9 News
11 Biography
S Paper Chase

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

5:55
H Not *Necessarily* The News

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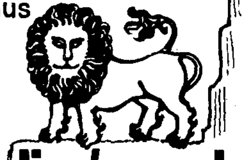
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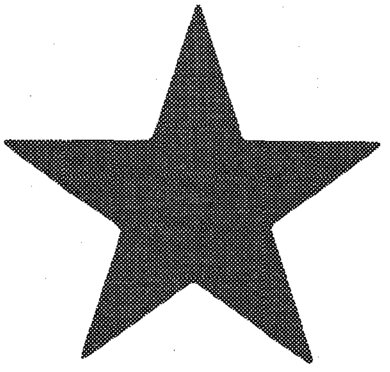
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RADIO HIGHLIGHTS

Wed., March 7

3:00/WNCN—Fibich: Romance in B-Flat, Op. 10 (Suk, Prague Sym Orch/Smetacek).
WNYC—Blackwood: Sym #1; Selected Microtonal Essays.
4:06/WQXR-AM/FM—Liszt: Annees de Pelerinage (Arrau).
5:00/WNCN—Delius: Dance Rhapsody #1 (Royal Liverpool Phil Orch/Groves).
6:00/WNCN—Moszkowski: Spanish Dances, Op. 12 (London Sym Orch/Argenta).
7:00/WNYC—Britten: Serenade for Tenor, Horn & Strings (Pears, Tuckwell, Britten).
7:06/WQXR-AM/FM—Bach: Trio Sonata in E (Rampal, Larrieu, Nabeshima).
8:00/WNYC—A tribute to Paul Jacobs, recorded at Symphony Space.
8:06/WQXR-AM/FM—Stamitz: Sinfonia Concertante in D for Violin, Viola & Orch (Stern, Zukerman, English Chamber Orch/Barenboim).
9:00/WNCN—Chaminade: Concertino for Flute, Op. 107 (Galway, Royal Phil Orch/Dutoit).
10:00/WNCN—Rachmaninoff: Rhapsody on a Theme of Paganini (Amsterdam Concertgebouw Orch/Ancerl).

Thurs., March 8

2:06/WQXR-AM/FM—Tchaikovsky: Sym #6 in b (Montreal Sym Orch/Dutoit).
3:00/WNCN—Beethoven: Trio in D, Op. 9, #2 (Grumiaux Trio).
4:06/WQXR-AM/FM—Bach: Trio from The Musical Offering (Rampal, Stern, Ritter, Parnas).
5:00/WNCN—Vivaldi: Cto for 2 Oboes & Strings in a (Holliger, Bourgue, I Musici).
7:00/WNYC—Martin: 6 Monologues from "Jedermann" (Fischer-Dieskau, Martin).
7:06/WQXR-AM/FM—Chopin: Nocturne #17 in B, Op. 62 (Moravec).
8:00/WNCN—Purcell: Anthem "O sing unto the Lord" (Oxford Christ Church Cathedral Choir, English Concert/Preston).
8:06/WQXR-AM/FM—Schumann: Cto for 4 Horns & Orch (Clevenger, Oldberg, Howell, Schweikert, Chicago Sym Orch/Barenboim).
10:00/WNCN—Lumbye: The Champagne Gallop (Stockholm Sinfonietta/Wedin).
WNYC—Ravel: Mother Goose Suite (Pedrotti).

Fri., March 9

2:06/WQXR-AM/FM—Mozart: Violin Cto #5 in A (Perlman, Vienna Phil/Levine).
3:00/WNCN—Beethoven: Variations on "God Save the King" (Brendel).
WNYC—Messiaen: Vingt regards sur l'enfant Jesus.
4:05/WQXR-AM/FM—Faure: Berceuse in D, Op. 16 (Yehudi Menuhin, Jeremy Menuhin).
5:00/WNCN—Bach: Cantata (BWV147) "Herz und Mund": Chorale "Jesu, Joy of Man's Desiring" (Lucerne Festival Strings/Baumgartner).
7:03/WQXR-AM/FM—Gould: Philharmonic Waltzes (London Sym Orch/Morton Gould).
8:00/WNYC—Ravel: Sheherazade (von Stade/Ozawa).
8:06/WQXR-AM/FM—Vejvanovsky: Sonata Ittalica for 5 Trumpets & Strings (Scherbaum, Simek, Chamber Orch/Kuentz).
9:00/WNCN—Shostakovich: Sym #5 in d, Op. 47 (Cleveland Orch/Maazel).
9:06/WQXR-AM/FM—Tchaikovsky: Violin Cto in D, Op. 35 (Chung, Philadelphia Orch/Muti).
11:00/WNCN—Spohr: Sonata for Violin & Harp in c (Larrieu, Mildonian).

Sat., March 10

10:00 a.m./WNCN—Reicha: Trio for 3 Horns, Op. 82: Rondeau, Canon a 3 (B. Tylsar, Z. Tylsar, Hrdina).
WNYC—Dvorak: Cello Cto in b, Op. 104 (Piatigorsky).
10:06 a.m./WQXR-AM/FM—Weber: Intermezzo (Act 2) from Die Drei Pintos (National Phil Orch/Adler).
11:00 a.m./WNCN—J.C. Bach: Sym in D, Op. 3, #1 (Acad. of St. Martin/Marriner).
12:00/WNYC—Webern: Variations for Piano, Op. 27 (Wittlich).
1:30/WQXR-AM/FM—Mozart: Don Giovanni (Behrens, Neblett, Winbergh, Morris, Plishka/Tate). Live from the Met.
2:00/WNCN—Martinu: Cto for Cello (Laubenthal, Vienna Jeunesse Chorus, Berlin Radio Sym/Chailly).
5:00/WNCN—Kalkbrenner: Sonate Brillante in A-Flat, Op. 177 (Ruiz).
6:30/WQXR-AM/FM—Handel: "Tra le fiamme tu scherzi per gioco" for Soprano, Orch & Continuo (Michael, Southwest German Chamber Orch of Pforzheim, Muench-Holland, Weissenborn).
7:00/WNCN—Honegger: Sonatine for Cello & Piano (Solow, Vallecillo).
8:06/WQXR-AM/FM—Foote: 3 Pieces for Cello & Piano (J. Eskin, V. Eskin).
9:00/WKCR—Opera Topics: Report on the 1983 International Singing Competition in s'Hertogenbosch, Holland.
WNCN—Smetana: Bartered Bride (Stratas, Kollo, Berry, Bavarian Radio Chorus & Sym Orch/Krombholc).
9:06/WQXR-AM/FM—Pfitzner: Das Katchen von Heildbronn (Jones, Cleveland Orch/Masur).
9:30/WKCR—Massenet: Manon, Act II. With guests Bidu Sayao, Tito Schipa.

Sun., March 11

10:00 a.m./WNCN—Corelli: Cto Grosso in C, Op. 6, #10 (I Musici).
WNYC—Debussy: Preludes from Book I (Michelangeli).
10:06/WQXR-AM/FM—Vivaldi: Cto in C for 2 Trumpets (Andre, Lagorge, Chamber Orch/Paillard).
11:00 a.m./WNCN—Grieg: Sonata for Violin & Piano, #2 in G, Op. 13 Heifetz, Smith).
12:00/WNYC—Quantz: Trio Sonata in c for Flute, Oboe & Continuo (Chamber Music Society of Lincoln Center).
1:00/WNCN—Mozart: Sym #29 in A (K201) (Norman, Rendall, Chicago Sym Orch/Leinsdorf).
2:00/WNYC—Penderecki: Violin Cto (Stren, Skrowaczewski).
4:00/WNCN—Paganini: Introduction & Variations on a theme from Paisiello's "Nel cor piu non mi sento" (Accardo).
6:00/WNCN—Chopin: Rondo in E-Flat, Op. 16 (Artymiw).
7:00/WNYC—Mompou: Magic Chants (Mompou).
8:00/WNYC—Dvorak: Sym #8 in G (Minnesota Orch/Fruhbeck).
8:06/WQXR-AM/FM—Puccini: Edgar (Scotto, Bergonzi, Killebrew/Queler).
10:00/WNCN—Mozart: Qt #3 in G (KI56)(Qt Italiano).
WNYC—Stravinsky: Canticum Sacrum (Preston).

Mon., March 12

2:06/WQXR-AM/FM—Bruch: Violin Cto #2 in d (Perlman, New Phil Orch/Lopez-Cobos).
3:00/WNCN—Debussy: Jeux (New Phil Orch/Boulez).
WNYC—Henze: Tristan
4:06/WQXR-AM/FM—Ravel: Rapsodie Espagnole (Baltimore Sym Orch/Comissiona).
5:00/WNCN—J. Strauss Jr.: Vienna Blood Waltz, Op. 354 (Berlin Phil Orch/Karajan).
6:30/WNYC—Vaughan Williams: Tuba Cto in (Fletcher, Previn).
7:06/WQXR-AM/FM—Delibes: Excerpts from Sylvia (New Phil Orch/Bonynge).
8:00/WNYC—Turina: La Procesion del Rocio (Ros-Marba).
8:06/WQXR-AM/FM—Dvorak: Prelude to Act III from The Devil and Kate (Leipzig Gewandhaus Orch/Neumann).
9:00/WNCN—Debussy: Sonata for Flute, Viola & Harp (Wincenc, Trampler, Allen).
9:06/WQXR-AM/FM—Webern: Sym, Op. 21 (Licad, Boston Sym Orch/Ozawa).
10:00/WNYC—Bach: Variations in the Italian Style in a (Kipnis).

Tues., March 13

3:00/WNCN—Wagner: Siegfried Idyll (South German Phil Orch/Ristenpart).
WNYC—Hovhaness: Mysterious Mountain.
3:06/WQXR-AM/FM—Sibelius: Sym #3 in C, Op. 52 (New York Phil/Bernstein).
4:00/WNCN—d'Indy: Chansons et danses, Op. 50 (Prague Collegium Musicum).
4:06/WQXR-AM/FM—Poulenc: Trio for Piano, Oboe & Bassoon (Crowson, Graeme, Waterhouse).
5:00/WNCN—Wienawski: Variations on an Original Theme (Ricci, Gruenberg).
6:30/WNYC—Schickele: "Unbegun" Sym (Schickele).
7:06/WQXR-AM/FM—Haydn: Scherzo #2 in C (Piedmont Chamber Orch/Harsanyi).
8:00/WNYC—Chopin: Barcarolle, Op. 60 (Auer).
8:06/WQXR-AM/FM—Barber: Adagio for Strings (San Francisco Sym/Ormandy).
10:00/WNYC—Debussy: Etudes (Jacobs).

Unless otherwise indicated, all times are p.m. and all stations are FM.

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Sun., Tiberio Nascimento. Mon., Alosio Aguiar. Tues. & Wed., George Andre. Thurs., Mario Toledo. Fri., Kenia. Sat., Clarice Taylor. AE, CB, DC

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 3/7-10, Jim McNeely Trio with Marc Johnson on bass and Adam Nussbaum on drums. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. 3/5, Perry Robinson's Licorice Factory. 3/6-11, Ahmad Jamal Quartet. 3/12, Charli Persip's Superband. Shows at 10 & midnight, Fri. & Sat. 10, midnight and 1:30. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 3/9, 10, Flora Purim and Airto. 3/15, Dr Demento with guest "Weird" Al Yankovic and his band. No credit cards.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. 3/5-10, Larry Willis and Rufus Reid. 3/12-17, Ronnie Mathews and Ray Drummond. Music from 9:45. AE, CB, DC, MC, V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., Ruth Brisbane and Trio. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music from 8-11. AE, MC, DC, MC, V.

CATTAILS—2589 Broadway at 97th St., 865-6100. Continental/American restaurant. 3/6, Darren McGregor. 3/7, 14, Pamela Blake. 3/8, Janice Robinson. 3/9, 15, Micare and Nunn. 3/11, Barry Gordon Quartet. Shows Tues.-Sat. at 10 & midnight. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. Jazz singer Carrie Smith Tues.-Sun. at 9 & 11. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 3/10, The Hot Mud Family. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 3/5, 12, The Ed Polcer Quintet. 3/6, 13, Red Balaban and his Other Cats. 3/7-10, 14-17, Balaban and Cats. 3/11, Lance Hayward Quintet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 3/6-11, Jimmy Smith Trio. 3/13-18, Freda Payne with Bobby Enriques Trio. Shows Sun.-Thurs. 9 & 11, Fri.-Sat. 9, 11 & 12:30. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 3/5, Bloody Puddle Mystery. 3/6, Steve and Mark. 3/7, John Baum-gartner, Glenn Mercer, Bill Million & Associates. 3/8, Peter Spencer. 3/9, Mary McCaslin and Jim Ringer. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 3/5, Nina Sheldon Duo. 3/6-8, Hilton Ruiz and Major Holley. 3/9, 10, Carmen Lundy Trio. 3/11, 12, Marc Abrams and Albert Dailey. 3/13-17, Patricia Barber and Michael Arnopol. **Upstairs:** 3/7 at 9, 3/8, 9 at 10, *Strange Behavior,* starring Jack Gilpin and Ilene Kristen. *Ball,* an original comedy by John Jiler, Thurs.-Sat. at 8. The High Heeled Women every Sat. at 9. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Brooks Kerr Duo. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Alicia Sherman and the Matt McErlean Trio. Mon.-Fri., 5-10, Don Golson. Sun., 5-10, Brooks Kerr. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-12:30 a.m., Judd Woldin Trio plays for dancing, alternating with Peter Malenverdi from 4-9, and Chuck Folds from 9:30. Sun. 4-9, Mon. 7:30-12:30 a.m., The Tony Cabot Trio. AE, DC, MC, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 3/6-10, pianist Cedar Walton with Ron Carter on bass. Sun & Mon, pianist Junior Mance with Marty Rivera on bass. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 3/10, singer Julie Wilson with William Roy in *Julie Wilson sings the Lyrics and Music of Cole Porter-Phase 2,* Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. Closed Sundays. AE, DC, MC, V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Alan Russel Big Band with The High Tones. Tues., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., The Bourbon Street Jazz Band. Fri., David Ostwald and his Gully Low Jazz Band. Sat., Bob Cantwell and the Saturday Night Stompers. Sun., Bob January and his Band. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. 3/13, Rory Stuart Quartet with Armen Donelian, Calvin Hill and Newman Baker. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 3/6, Michael Wolff. 3/7, Saturn Alley. 3/8, Late Shift. 3/9, LaZoo; The Habit; Animation. 3/10, Diane Ponzio; Dad. 3/11, Don Yowell. 3/14, Private Parts. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 3/5, Sunny Murray; The Untouchable Factor Quartet. 3/6-10, Joe Newman Quintet. 3/11, 12, Charles Tyler Sextet. 3/13-17, Johnny Coles; Frank Wess Quintet. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with excellent entertainment. 3/6-10, Carol Woods sings, Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. 3/13-17, Gail Wynters. AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. 3/5, The Tottas Blues Band. 3/6, 13, Anthony Kane Blues Band. 3/7, 14, Elliot Murphy. 3/8, 9, Loup Gurou. 3/10, Buster Poindexter. 3/11, Delancy Street Hawaiians. 3/12, Don Cherry. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 3/5, Conjunto Clasico; Larry Harlow & Orq. Harlow with Chico Freeman. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Shows at 10, 11:30, & 1 a.m. Every Mon., Mel Lewis and the Jazz Orchestra. 3/6-11, Pharoah Sanders Quartet. 3/13-18, Michel Petrucciani Trio. No credit cards.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 8. 3/5, 12, pianists Jim Roberts and Joe Albany. 3/6-10, pianist John Bunch with Phil Flanigan on bass. 3/11, guitarist Gene Bertoncini with Michael Moore on bass. AE.

Comedy/Magic

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 3/5, Johnny Paycheck. 3/6, Jump 'N The Saddle; Don Morrell and the Meteors. 3/7, Gary Lewis and the Playboys; Bob Duncan Band. 3/8, Jerry Jeff Walker; Buddy Cage and Bad Dog. 3/9, 10, Steel Angel; Tommy Joe White. 3/11, New Grass Revival. AE, CB, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. AE, DC, MC, V.

Comedy/Magic

BIG APPLE COMEDY ROOM—157 E. 55th St., 752-2040. Sat., comedy night with m/c Nancy Redman. Shows at 9 and 11:30. No credit cards.

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 3/6-11, 13-18, comedian Jay Leno. Shows Tues.-Thurs. & Sun. at 8:30, Fri. & Sat. at 9 & 11:30. AE, MC, V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. 3/5-8, 12-15, comedian Danny Curtis. 3/9, 10, 16, 17, comedians Bob Nelson and Richie Gold. Mon.-Thurs. 9 & 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. 9:30, talent showcase with m/c Hiram Kasten. AE, CB, DC, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Thurs.-Sat. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Joe Devlin with comedian Terry Day. Thurs., magician Imam with Terry Day. Fri., magician Slydini with comedian Barry Steiger. Sat., Imam with Barry Steiger. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Tues.-Sat. from 10 p.m.-4 a.m. (Cover charge for non-members). AE, MC, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 3/31, Jonah Jones and his quartet alternating with singer-pianist Tommy Furtado, nightly except Sun., from 10-3 a.m. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Wed.-Sat. 10-4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat., 6-midnight with a lively disco from 10:30 p.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 3/8-10, Carnaval Costume Ball. 3/13, Dom Um Romae and Christ Doran. 3/14, Fort Apache with Jerry Gonzalez. AE, V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. **Theater/Cabaret Room:** John Wallowitch and Bertram Ross, Tues.-Sat. at 9... Blossom Dearie sings Wed.-Sat. at 6:30. AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *C'Est Si Bon* produced by Georges Reich featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Nielson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

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FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar. 3/5-10, comic Craig Vandenburgh, Mon.-Sat. at 8:30. 3/5-7 at 11, singer Anne-Marie Moss. 3/8-10 at 11:30, singer Debbie Shapiro (moonlighting from Zorba). AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

THE INNER CIRCLE—113 Jane St., at West St., 924-7030. Atmospheric hideaway cafe/restaurant facing the Hudson River. 3/6, soprano Sarah Rice and tenor Gary Harger perform *From Puccini to Pops.* 3/8-10, Rick Hardeman and his Quartet. 3/13, soprano Sarah Rice and tenor Gary Harger. AE, MC, V.

O'NEAL'S 43RD STREET—147 W. 43rd St., 764-6200 **Upstairs:** Comedy revue, *Serious Bizness,* featuring David Babcock, Jill Larson, Don Perman and Nealla Spano, Fri. & Sat. at 8 & 10:30. Every Thurs. at 11:15, comedy/musical revue *Not So New Faces of '84.* AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30, *Forbidden Broadway '84,* a musical comedy revue by Gerard Alessandrini. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. Restaurant/cabaret. 3/5, 12, singer Ruth Waters. 3/7, singer Noble Lester. 3/8, Shelton Ray and "Primal Heat." 3/9, singers Peter Johnson and Allison Cahill. 3/10, Libra; Mark Meachem. 3/11, J. Glitz. 3/13, Darren McGregor. Shows at 8 and 11. AE, MC, V.

PAPER MOON—82 W. Third St., 477-0622. **Cabaret:** Wed. at 7, *Old Friends,* a musical revue by *veteran theater people, followed by singer* Laura Theodore at 10:30... Every Thurs. at 7, *The Early Show,* musical... *Stars of the Moon,* the singing waiter and waitress show, Thurs. at 11, Fri. & Sat. at 7:45 & 11. No Credit Cards.

RACHEL'S—25 Hudson St., 334-8155. **Little Room:** 3/7, Arthur Kirson with Wes McAfee at the piano. 3/8, David Green and John White. 3/9, Judy Kreston and David Lahm in *Life Goes On. . .In Cabaret.* 3/10, Marian Taylor. Shows at 10 p.m. AE, CB, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 3/11, Si Zentner and his Orchestra play for dancing (exc. Mon.). 3/13-25, Jack Morgan and The Russ Morgan Orchestra. AE, CB, DC, MC, V.

SILVER LINING—349 W. 46th St., 245-5100. Restaurant/Cabaret. 3/5, 12, "Comedy Night at the Silver Lining" with Elizabeth Wolinsky. 3/8, 15, Ernie Townsend. AE, CB, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** *That's Entertainment II,* a musical revue, Fri. at 11:30, Sat. at 10:30 & 12:30. Dancing between and after shows. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** 3/7-4/1, singer-pianist Ronny Whyte, Wed.-Sat. from 9:30. AE, CB, DC, MC.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 3/10, jazz pianist George Shearing with Don Thompson on bass, Tues.-Sat. 10 & midnight. 3/13-24, Sylvia Syms. **Bemelmans Bar:** Jazz-pianist Barbara Carroll plays Mon.-Sat., from 9. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Sybils:** Disco Mon.-Sat. from 8-4 a.m. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. **International Promenade:** Pianist Spencer Glanz, Mon.-Fri. from 4:30. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. James Raymond and Michael Devon alternating at the piano, Mon.-Fri. 3:30-10:30. AE, CB, DC, MC, V.

MADISON TOWERS—22 E. 38th St., 685-2700. **The Whaler Bar:** Singer-pianist Tony Torella performs present-day pop music to jazz of the '30's, to the classics of Porter, Kern and Gershwin, Mon.-Fri. 5-9. AE, CB, DC, MC, V.

PARKER MERIDIEN—119 W. 56th St., 245-5000. **Le Patio:** Pianist Kevin Olson, Tues.-Fri. 5:30-7:30. Dottie Stalworth and Fred Hunter play Mon.-Sat. 9:30-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Tues.-Sat. 6-11. **Oak Room:** Pianist Mary Pollard Mon.-Fri. 5:30-9:30. John Morris takes over Tues.-Sat. from 9:30-1:30. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Barbara Rose entertaining Mon.-Sat. from 7:30-11:30, thru 4/14. **La Ronde:** *Paradise on Ice,* an elaborate ice-skating revue, extended thru 3/31, Mon.-Sat. at 9:30 and 11:30. Dance music between and after shows. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 759-9020. **Le Petit Cafe:** Pianist Ed Goldman plays music of Gershwin, Ellington, Ravel, Debussy, Billy Joel, Stevie Wonder, and more! Tues.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **Grill:** Thru 3/31, pianist-singer Nancy Waldman, Tues.-Sat. 8:30-11:30, Sun. 7:30-12:30. **Astor's:** Pianist Ann Hampton Callaway, Mon.-Fri., 4-9; Sat., 6-9. The Mike Cerrati Trio, thru 4/28, Mon.-Thurs. from 9-1 a.m., Fri.-Sat. 9:30-3 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Rene Martel plays Sun.-Mon., 8-1 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly plays Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein Fri.-Mon. 5:30-8:30. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Thurs.-Sat. from 7:30. Sue Maskaleris sings & plays Mon.-Wed. AE, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian folk music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V.

Piano Rooms

BROADWAY JOE—315 W. 46th St., 246-6513. Tues.-Thurs., singer-pianist Anne Phillips. Fri. & Sat., pianist Jimmy Lyon. AE, CB, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Thru 3/31, pianist Ronnell Bright, Mon.-Sat. 8-midnight. AE, DC, MC, V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. **Cabaret/piano bar:** 3/5, 12, Fred Barton; Michael McAssey. 3/6, The Melinda & Steve Show. 3/7, 10, David St. James; Rosemary Loar. 3/11, Ron Towers; Harriet Leider. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 3/5, Sue Rene Bernstein; Jeremy Fortner. 3/6, Carson Spencer. 3/7-10, *The Nunsense Story,* an unconventional musical; *Potshots,* satirical revue. 3/11, Ruth Hastings. 3/12 Pat Stanley; Jeremy Fortner. Shows at 8 and 11. No credit cards.

JOES PIER 52—163 W. 52nd St., 245-6652. Thru 3/17, pianist-singer Larry Johnson presents his 'One Man Musical Extravaganza,' Mon.-Thurs. 8-1, Fri.-Sat. 8-2 a.m. AE, CB, DC, MC, V.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Thru 3/31, singer-pianist Joe Derise Mon.-Sat., 10-2 a.m. AE, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Booth playing Tues.-Sat. from 8 p.m. Sun. & Mon., Charles Lindberg takes over. AE, CB, DC, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Caroline Schwartz at the piano. Thurs., Bobbi Miller. Fri., Pat Kirby. Sat., Howard Sloan. Music from 8:30. AE, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Singer-pianist Albert Aprigliano plays Mon.-Tues. from 6. Singer-pianist Bill Zeffiro plays Wed.-Sun. from 6 to closing. AE, DC, MC, V.

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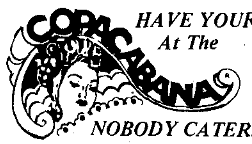

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Give A Yummy Homemade Gift—Original Appalachian cookies as seen in W. Va. Daily News. Mountain design tin, card, mailing. $25. 304-645-1163.

PERSONALS

Ruin Somebody's Day—Curse of Kon-Tu. Elegant announcement and dead plant sent $10; without plant $7. Kon-Tu, Box 281G, Quinque, VA 22965.

Surrogate Parenting—Offers a way of having a biological child through the use of artificial insemination and a surrogate mother. Option to meet surrogate of your choosing from our extensive (over 300) files. Strict confidentially observed. Call or write: Noel Keane, Executive Director. Donna Spiselman, Administrator. Infertility Center of New York. 14 East 60th Street, Suite 1204, New York, New York 10022. 212-371-0811.

Luvsaver Hotline—Fantasies explored. Instant advice. Nothing taboo. 246-0331.

Have You Penned—A serious or satirical letter, poem or drawing expressing rage, revenge, sorrow, longing, etc. ending a love relationship? Or have you received one? We are two Canadian women engaged in a legitimate study project that could lead to publication. We need your material and a description of circumstances. Material will not be used without your permission. Anonymity and privacy assured. Reply NYM Box D150.

Dial-A-Friend—Re: fantasies, dreams, and life. No limits. 212-242-1652.

PETS

Chinese Shar-Pei Puppies—Wrinkled bundles of love. 804-985-3603.

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McMaid Inc.—The professional apartment cleaning service. Corporate accounts. Fully insured. 212-371-5555.

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Dial-A-Helper—Shopping, errands, typing, petcare, etc. 212-517-3147.

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Overcome Tensions—Specialized relaxation therapy. Convenient midtown location. 212-319-0759.

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THERAPY

Surrogate Therapy?—Are you lonely and depressed because of sexual failures? Are you avoiding social relationships, but in truth you fear another sexual failure? Have you tried conventional therapy with no substantial results? No excuses now, help is available. Surrogate therapy may be your only answer. Amazing visible results. Supervised surrogate program. Insurance reimbursement possible. Medical supervision. Midtown location. Monday - Friday 10-7, Sat. 9-3, H.I.S. Group. 212-391-1000.

The Classified Ad—Use it to help your business do more business. 212-880-0732.

Sexual Problems—Lonely, shy, introverted because of sexual problems or lack of experience? Immediate help. Experienced psychotherapists, trained surrogates. Full medical supervision. Phenomenal results. Same day appointments available. Call 212-Ex1-1942.

Surrogate Sex Therapy For Men—A wise and positive step to overcome common male sexual dysfunctions such as: premature reaction, impotency, lack of desire/experience. At last here is a completely confidential, professionally-supervised and quite affordable program designed to help you realize your full natural and normal potential. Immediate results! Resume social/marital relationships and contact. Fear of sexual failure and resulting depression will be eliminated and your confidence restored. Succeeds where other therapies have not. Best news of all no obligations or contracts ever. You determine length of treatment. Insurance reimbursement possible. Largest midtown NY facility. Convenient hours. 212-244-0098. (This is our only ad.)

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Come To The Hamptons This Summer—Enjoy a room, suite, or a seasonal membership at a Bathdune Hotel. Cabanas, bath cabins, yacht slips. Tennis, pools, ocean. Massages, sauna, steam room. 212-895-1870 or 516-288-2500. Westhampton Beach, NY 11978.

Perfect Country Get-A-Way—On Long Island's beautiful North Shore. New England country cooking, antique hunting, museums, weekend sing-a-long piano bar. And all within 55 miles of Manhattan. Send for brochure. 516-751-0555. Three Village Inn, 150 Main Street. Stony Brook, NY 11790.

VACATION/RENTALS

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Light Panel Truck—Trucking, pick-ups/delivery. 212-679-6423 anytime.

WANTED

Jewish-Christian Marriage?—Author seeks participants in interfaith marriages for questionnaire. NYM Box F095.

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To reach affluent New York apartment hunters and those looking to purchase luxury co-ops, condominiums, houses, commercial property and other real estate, place your working real-estate ad in this section by calling 212-880-0732.

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For 1 or 2 Months—Between Dec. 1 and April 1, a small 2 bedroom, 2 bath adobe, central and charming for a small NY apartment. 505-983-4269.

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1 Year Maintenance Free—Gramercy Park, 1 bedroom, $115M. 212-223-7188.

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Lake Placid—Large house with 8 bedrooms, 7 baths, fireplaces. $800 per week. $2,750 per month. 914-278-6100.

Fire Island Pines—July 4th week. 5 bedroom, 2 1/2 bath, large pool, 160' beach. $3500. 212-777-0629.

Luxury Weekends—1 hour from NYC. Fully furnished, beautifully appointed and meticulously maintained 114-acre property in Westchester available weekends for the most discerning. Rich interiors. Large guestrooms with private baths, dressing alcoves, multiple amenities. Spectacular dining room overlooking gardens and grounds. Elegant for entertaining. On-premises private golf, tennis, heated pool, fully-equipped physical fitness center, steam rooms, saunas. Private three-acre pond. Deluxe. In mint condition. Full housekeeping staff, cooks, gardeners, chauffeur, physical fitness staff and resident manager. Ten Weekend Package for Two: $3,850, Saturday breakfast, Sunday brunch, and dinner the evening of your choice included. Call or write: David Traurig, Arrowwood of Westchester, Anderson Hill Road, Rye Brook, New York 10573. 914-939-5500, ext. 7849.

The Classified Ad—Use it to help your business do more business. 212-880-0732.

Nantucket Island—Prime house rentals and sales. Best selection now. 2 week rental minimum starting at $1000 per week. The Maury People. 617-228-1881.

Brand New Oceanfront Motel Co-op—The Surf Club. Available for 1984 summer season, May 1 to Aug 31. Pool, tennis, clubhouse. Walk to all. Contact Paul Kaplan. 516-549-4037.

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1 bedroom cottages all glass overlooking the water. Living room, dining room, kitchen. Beautiful sunsets, walk to town. Use of sunfish, sailboat and paddleboat. Also available from owner: various weeks at the luxurious Gurney's Inn and World Famous Spa. Prime winter and summer weeks.
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St. Maarten/Caribbean—3 bedroom villa with pool, spectacular view, luxury accommodations. Weekly rates. Call Eves: 212-873-8846; Days: 212-752-1666.

Tortola Virgin Islands—2 bedroom, 2 bath luxury beach house. 212-777-9127.

Acapulco, Mexico—"The jewel house of Acapulco." Charming, romantic, luxurious, lush gardens, terraces, waterfalls, pools, palapas, spacious rooms, 2 grand master bedrooms, sunken marble bath, fully staffed, golf, tennis, beach, exclusive. Available now also summer rates. Ms. Hawk. 212-249-2622.

FOREIGN REAL ESTATE

Corsica—Unusual 6 bedroom, 4 bath villa on 6 acre peninsula with private beaches and dock. Completely furnished. Many extras. Available for 3 months (June-August) $35,000. Marilyn Gabel, Broker 212-289-1500.

SUBLETS

A Doctor—Seeks city apartment. Short or long term. 212-719-3527. References. Al Bruce, broker. Free to list.

A Film Producer—Seeks city apartment. Short or long term. 212-719-3527. References. Al Bruce, broker. Free to list.

LOFTS

Village—676 Broadway near 3 St. Lofts available. 3700 square feet per floor. 5 story building. 2 elevators. No fixture fee. $6.75/square foot. Herb. 212-873-2004.

STRICTLY PERSONALS

Strictly Personals is a weekly feature. **Rates $20.00 per line.** 36 characters equals 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum size ad is 2 lines. Add $12.00 for NYM Box Numbers. Check or money order must accompany ad order and be received by **Closing (every Friday by 4 P.M.) 10 days prior to Monday's on sale date.** Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **When replying to a NYM Box number address your response to New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017, and write the box number in the lower left corner of your envelope.** Responses to NYM Box numbers are forwarded via U.S. Mail for 6 weeks from issue date. **Sending advertising circulars to Strictly Personal box numbers is not permitted.**

Man, Bright, Humane—Jewish, widower, 50, seeks sincere Jewish woman for serious lasting relationship. Photo not necessary. NYM Box F089.

Vivacious, Pretty—Very special divorced woman of 39 seeking bright, warm, handsome man, 35-45. NYM Box D142.

Blonde Woman Of Quality—Mid-fifties, professional. Gourmet cook. Cosmopolitan. Wishes to share a good life with warm, interesting gentleman, financially secure. Someone special please respond. NYM Box F090.

All Points Bulletin—Reporter, 41, looking for cute, warm, sensitive, successful guy with a sense of humor who is looking for an attractive, funny, outgoing, down-to-earth, wonderful woman (that's me) to share theater, movies, adventures, travel, restaurants, reading, relaxing, the country, etc. Photo please. NYM Box D145.

Stunning, Sensuous, Sensational—Female desired for intimate sharing by warm, successful, handsome, generous, exciting executive. Prefer 21-30 with great face and figure. Photo essential. NYM Box D146.

Professional Male—Young 40's, 5'7", 145 lbs., pleasant appearance. Seeks good-looking, educated, nonsmoking, slim, young lady with honor, class, quiet charm. Interests include participating sports, arts, travel for fun/friendship/permanent relationship. Photos exchange. NYM Box D148.

Disarmingly Honest—Successful NYC executive, green eyes, 6', attractive, well-built with excellent wit seeks bright, physically beautiful woman, 25-35, slim, 5'4" or taller for candlelight dinners and meaningful relationship. Photo/bio/phone required. NYM Pox F091.

Very Handsome—Divorced M.D., young 50 loves travel, music, art and haute cuisine. 5'11", 175 lbs. Hopeful of meeting intelligent woman who has adolesced and reached a mature adulthood, 35-43, beautiful, slim, demure, sensual, nonsmoker. Lasting, meaningful relationship in mind. Recent photo, phone, short note a must. Will reciprocate. NYM Box F092.

Hepburn Seeks Tracy—For friendship, love, marriage. Classy, sassy, sexy Jewish professional woman, 32, 5'8", slim, seeks single, professional, tall, sincere man, 32-42, who is not among the walking wounded. Photos preferred. NYM Box D151.

Fashionable Careerwoman—Mid 30's, fun, warm, attractive, sincere, enjoys music, theater and good conversation. Seeks caring, romantic, single Jewish man with lively intelligence. Please send recent bio, photo and phone. NYM Box F111.

Very Pretty, Feminine—Refined and intelligent female, lovely smile, 5'4", 105 pounds, widow, 44, very young looking, Jewish, special qualities, good sense of humor, seeks single male, 40's to 50's, for serious relationship. Phone number, photo optional. NYM Box D139.

Truly Exceptional Man—Seeks female counterpart. A rare combination: honest, interesting, flexible, self-aware, warm, empathic, highly intellectual, multi-dimensional plus the independence, energy, strong will and taste of a self-made success. I'm 35, a trim 5'11", very attractive and very funny. I have varied interests, an appreciation of the arts, ideas, good people. I live in Stamford but make the 1 hour trip to NY at least once a week. Seeking very classy lady, 26-33, extremely attractive inside as well as out, very intelligent, at ease in the woods and at the ballet. She should have a rich inner life, know herself well, be emotionally accessible, a genuine looker and unthreatened by my closeness with my kids. I'm interested in anything from a great weekend to marriage. Phone/photo/bio please. PO Box 142, Stamford, 06902.

Sparkling Jewish Woman, 33—Adventure, enthusiasm, risk, love, warmth, openness, creativity, friends, intimacy, firesides, humor, whimsy, self-awareness, music, theater, dancing, Scrabble, Jewish Mysticism, sports, outdoors, sunset and dawn. Yes, I'm also an attractive, successful professional whose mind, body and soul are in great shape. Are you a dynamic, Jewish man, 30-40, ready for a relationship leading to marriage (my 2nd) and family (my 1st)? Forget the lottery, our life together will be a much better payoff. So send me a spark of your life along with phone and photo (if possible). Don't think about it. Act now. I know you're having a good laugh, but spontaneity could lead to the opportunity of your springtime, and perhaps lifetime! NYM Box D165.

Spirited, Slender College Professor—30's, athletic, attractive, warm, and caring, seeks very special male counterpart to share it all. NYM Box F109.

A Gem—Beautiful, slender, Jewish female, 31, 5'7", intelligent, well-educated, athletic, musical, fun-loving, good family background. Wants to meet successful, Jewish man, 32-45, 5'9" plus. Photo appreciated. NYM Box F110.

Personable And Affluent Exec—With class and sophistication, 5'10", 168, 55, in good shape. Jewish, white and divorced with a great Brooklyn apartment. Enjoys most social vices and seeking a lovely and compatible female any age, to enjoy the living and loving with! If truly interested, please respond with a recent photo and phone number. NYM Box D140.

Attractive, Tall, Blonde—Thin, Jewish female in early 50's. Good sense of humor, sensitive. Have home in Coral Gables, Fla, interested in spending time in NY in Spring. Would like to meet a professional or businessman between 55-65 to share in interesting conversation, theater, tennis and all that NY has to offer. Photo/phone. NYM Box F104.

Beautiful, Intelligent Woman—45, seeks earnest, funny, athletic, unattached professional man for serious relationship. NYM Box F105.

Be My Date—Very pretty San Francisco woman (mid 30's) who has never written a personal ad before, is coming home to NY, 3/11-17. I'm the kind of woman most of these ads are looking for. What I'm looking for is a single man, white, who is super-bright, successful, good looking, and fun (thin, nonsmoker). I have elegant, sophisticated taste in music, food and men, but I'm still a nice person! Please plan a sensational NY evening for us. Photo, phone a must. NYM Box D168.

Where Would We Meet?—Strikingly pretty, eclectic careerwoman, 30's, seeks attractive, slim, successful man, 30-45, with wit, humor, taste, who is not a stranger to the arts and appreciates the polarities of work hard/play hard, Nautilus/champagne, and Sinatra/Talking Heads. Photo/phone helps. NYM Box F108.

Three Dimensional Woman—37, looking for a 3D man. Am blessed with great looks, quick brain, style, big career, mental health, warm heart and a few interesting faults. If you are 30's-40's, have like characteristics, and are a whole man desiring something real with a whole woman, please send recent photo, letter, phone to NYM Box F106.

A Real Lady—I'm 39, white, nice looking, educated, athletic, charming, with varied interests. Would like to meet an interesting, secure, nice man, 40-50, for serene caring relationships. Note/phone. NYM Box F107.

Attractive, Successful Entrepreneur—Single, white, 31 year old is a well-educated businesswoman and author who is warm, caring and fun-loving. Seeks financially secure, attractive professional man, 30-42. I am a nonsmoker, Jewish (non-religious), 5'7", slim and a former dancer. Would like to meet energetic, intelligent, creative man with a sense of humor who likes movies, theater, music and sushi. Send note about yourself, photo and phone. NYM Box D166.

If The Letters—WNCN and WQXR strike a note with you, perhaps we have a lot to share. Divorced successful attorney with wit, warmth and sensitivity seeks slim, attractive, professional, non-smoking woman, 25-35, who enjoys concerts, theater and ballet. Please send photo and phone and let's meet. NYM Box F093.

My Psychic Said—"In 1984 a caring man will search for you. He'll be strong, sensitive, romantic, realistic, sometimes outrageous with a hearty laugh." If you are 5'9" plus, 31-43 and need help searching. I'm 33, cultured, honest, warm, bright, Rubensesque, Jewish; love dancing, travel, fine dining. Bio/photo. NYM Box D157.

LI Male Executive—Tall, handsome, trim, 45, genuinely nice; seeking counterpart in slim, 30's-early 40's lady with high morals. NYM Box F101.

Gorgeous Opera Singer—Slim, 30's, Greek ancestry, seeks handsome, fit, successful, non-smoking man who is into travel, the arts, music, for love, marriage. Note/photo/phone. NYM Box F086.

Statuesque Widow—Attractive, opera singer, cultured, speaks fluent Italian. Seeks refined, sensitive, affluent, generous gentleman, 55-65, interested in concerts, theater, travel, joie de vivre. NYM Box D152.

Whimsical Wonderful WASP—Free spirit female dancer, costume designer, lean and lovely, 35, spiritual seeker of joy and inner growth desires a nurturing relationship with a sweet dynamic vegetarian, happy kind of guy. RSVP with photo. NYM Box D153.

Dynamite Slim Brunette—Manhattan executive lady, adores travel, romantic places, seeks male counterpart 55 plus. P.O. Box 1312, FDR Sta., NYC 10022.

Cinderella—King's shoemaker looking to fit glass slipper on Ms. Perfect. Life will have storybook ending. Prince lives in castle with real moat. Monsters with shoehorns need not apply. Photo/phone. NYM Box C078.

Extremely Successful Entrepreneur—Mid 30's, tall, handsome, athletic and down-to-earth. I would like to meet a very pretty, intelligent, affectionate and classy unencumbered woman who also loves to travel. Phone, photo and bio a must. NYM Box C079.

No Exotic Promises—Male, 37, seeks smart, stylish Manhattan lady, 27-36, who is comfortable with formal or casualwear and loves life. Photo nice, superb letter imperative. NYM Box D154.

Handsome Italian Executive—Very successful, intelligent man 40, 6', 160 lbs., into the finer things in life, seeks that special lady to share it with. She should be bright, slim and beautiful, 26-39, and possess a true sense of class and wit. Photo, phone please. NYM Box C081.

Active, Adventurous, Affable—Warm woman. Single. North Jersey. Ready to meet a like minded man in his 40's. Will give a quick response. NYM Box C082.

Latin Lady Wanted—Successful, 56, sophisticated WASP gentleman of impeccable social background, refined, well-educated and owner of his own business firm seeks beautiful, shapely, Latin lady, 20-30, for romance and good times. I am a gentleman who likes the theater, Manhattan night life and travel. The lady must enjoy the finer things of life and have a sense of humor. Send photo and telephone. NYM Box F098.

Nonsmoking, Attractive—LA business lady (31), seeks warm and witty gentleman (28-45) to share dinners and adventures in NYC. NYM Box D155.

I'll Try Anything Once—Even this. I want an attractive, funny woman to share myself with. I love the outdoors, good food, scary movies and spontaneity. I'm in my mid 20's, 5'7", reddish hair that's attached to a great body. Tell me about you. NYM Box F099.

Lovely Theater Critic—Tall, slim, sexy needs cherishing by wise, tall, single, 45-55, secure, witty man. NYM Box D141.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

Well Put Together—Full-figured lady, lovely mid 40, 5' 6", blonde seeks 45-55 man, unstuffy, good humor for friend maybe more. Phone. NYM Box C083.

Classic Beauty, Concert Pianist—Seeks handsome, warm, affluent music lover to 39. Photo/phone. NYM Box D144.

Are You Interested—In a long term, honest and sincere relationship? Interests: sports, travel, culture, conversation, candlelight dinners. Seeking a professional woman who wants to share life with a NYC businessman, mid 30's. Tell me all about the real you. NYM Box F103.

Handsome Man, Bright, Warm—Great personality, incredibly successful. This man has everything life can offer. Late 30's, tall, thin, would like to meet an intelligent, very beautiful lady with warmth, charm and vibrant personality. Please send photo. NYM Box F102.

Sensitive, Sensual—Woman looking for an eligible man with warm eyes and spontaneous smile. I'm 34, divorced, Jewish, attractive, slim blonde who enjoys skiing, dancing, reading, travel and new experiences. Men who make me happy are intelligent, caring, physically, emotionally and financially healthy. Are you? NYM Box D159.

Attractive, Slim Woman—Professional, 51, 5'8", home loving seeks loving man of integrity, intelligence and humor. NYM Box F088.

Attractive Vivacious Brunette—Female executive seeks professional male (30-40) with varied interests and good sense of humor. NYM Box F100.

Truth Is Beauty—Sensitive, intelligent, Jewish, 31 years old and attractive attorney seeks woman with similar attributes (but not necessarily in that order). Prefer copywriters with expertise in writing personal ads. A beautiful semi-literate woman please apply as well. NYM Box D138.

Beautiful And Brainy—Professional lady with MBA, 36, divorcee, seeks tall, unattached, nonsmoking professional man for love and fun. I have Irish good looks: dark hair, green eyes, 5'5", slim. If you are 37-50, enjoy tennis, travel, classical music, and romantic walks, send bio, photo, phone. NYM Box D134.

Nice Looking Professional—Single Jewish male. Recently relocated to Stamford, Ct. Young 44, 5'8", athletic, trim. Emotionally together but zany with a fun attitude in life. Theater and concert buff. Desires warm, caring and sincere relationship with the right woman. NYM Box D136.

TOWN & COUNTRY PROPERTIES

Town & Country Properties is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. **Effective with the January 9, 1984 issue the rates for this section are as follows:** one time rate—$246.00 per inch; two time rate—$219.00 per inch per issue; three time rate—$203.00 per inch per issue; four time rate—$187.00 per inch per issue. Long term rates also available. Larger sizes available in increments of ¼ inch. Extra $12 for NYM Box Number. Complete rates available upon request. Check or money order must accompany ad order and be received by **New Closing (every Monday by 5 P.M. for the issue on sale the following Monday).** Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 212-880-0732. All ads accepted at the discretion of the publisher.

EAST HAMPTON

Village so. of hwi. Walk to ocean & shops. Georgian style restoration, 3br, 2½ bth, all new applcs. Charming & immaculate. $365,000.

A wded cntry acre conceals this delightful 3br, 2bth home. Well-built cedar 1 level contemp. All applcs, decks, pvcy. Exclusive offering $160,000.

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'Sconset — On the Waterfront. Once in a lifetime opportunity to own a vintage summer home. $1,200,000.

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Fine 1825 4 bedrm., 2 bath Home — new kit., mod. plumbing, wiring, insulation & heat, gar., root cellar & 16 x 32 pool on 11 ac. hobby farm, 1100' trout stream, 5 slopes near - $115,000. Additional 2 ac. & barn - $10,000.

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A sturdy 4 bedrooms, 2 bathroom house near the village. Nice yard. 2 car garage. Good buy at $175,000.

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Your horsehoe drive leads to this gracious home, overlooking lovely pond and waterfall. 5 large bedrooms, 32'x18' living room, 24'x14' dining room, country kitchen, charm throughout. Large barn, pool house, in-ground pool, tennis court, 47 acres bordering 3,500-acre private preserve. An excellent value at $165,000.

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Rte. 97, Barryville, NY 12719
Call collect 914-557-8600/8333

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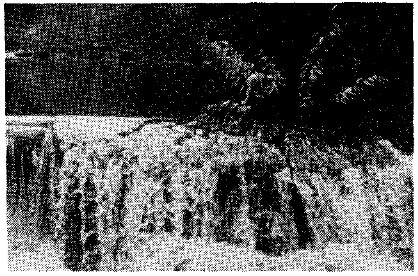

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 499

BY MARY ANN MADDEN

Now, you and your family can relive the terrors and triumphs of World War II. Its beginnings in confusion, betrayal and treachery . . . to its awesome end. It is an experience none of you will ever forget!

WORLD WAR II WITH WALTER CRONKITE

Yours on videocassette or videodisc. And as a subscriber you can enjoy the first dramatic selection in this historic series for 10 days FREE! (Full details inside.)

Above, copy from an actual mailing piece. Competitors are invited to invent equally tempting offers typical of bulk-rate envelope prose.

Results of Competition 496, in which you were asked to relate the plot of a familiar book, play, film, etc. in limerick form.

Report: Mayor was popular. And E.T. And Yentl. And Tolstoy. And Shakespeare. And Opera. And GWTW (once more, Tara, O'Hara, tomorra). The Right Stuff. And some wrong stuff — mainly problems with scanning. One keeps reading aloud and bobbing one's head. While bobbing and scanning all day, each phrase that one speaks sounds this way—while it's not a great chore, I'm beginning to bore even me with the things that I say. The End.

First Prizes of two-year subscriptions to "New York" to:

Though born in the sound of Bow Bells
She learned to speak just like the swells.
At a ball, gowned and tidy
She passed for a lady.
What then? Mr. Shaw never tells.
Winifred G. Newman, N.Y.C.
sp. ment.: Penny Boardman, Wayne, N.J.

Fanny Trellis wed Job to save Trippy.
Trippy died and poor Fanny went flippy.
She grew very bold
And then she grew old.
Job went blind. Couldn't see she'd got hippy.
Tom Morrow, N.Y.C.

She worked as a welder by days
Though she'd rather be doing pliés.
Her boss's position
Got her an audition
And she started a new fashion craze.
E. C. Foushee, Columbus, Ohio

Runner-up Prizes of one-year subscriptions to "New York" to:

Poor Gregor drank life's bitter dregs
When he woke up with four extra legs.
His parents were riled:
"That most ungrateful child!"
They should thank God he didn't lay eggs.
Maureen Barron, Mt. Rainier, Md.

Case closed, and poor Archer now dead.
Sam Spade to O'Shaughnessey said
You're good, very good
But I've stood all I could
And besides, this here bird's made of lead.
C. R. Roberts, Rathdrum, Idaho

A singer, a cop and a crook
A plumber, a mom and a cook
Are some folks that you hear
Tend to pop up each year
In the Manhattan telephone book.
Tim Hanley, N.Y.C.

And Honorable Mention to:

A psychopath took to the sea
On a doomed metaphysical spree
To skewer the tail
Of the bloody white whale
That bit off this leg at the knee.
Joe Barron, Mt. Ranier, Md.

Stuart Little? A mouse. Gender? He
Sailed a yacht. (Womrath. Lillian B.)
Did his work. Foiled the cat.
Smartly dressed. Wore a hat.
Aptly named. Small in stature, you see.
H. C. Lane, Richmond, Va.

Though neither was much of a clod
Each runner made use of a prod.
One had something to prove
Plus a chip to remove
And the other was racing for God.
Maggie Johnson, Brooklyn

A feisty young deb of renown
Claudette boards a bus and leaves town.
It's Clark in pursuit
And he's shirtless to boot
Until Jericho's walls tumble down.
Steven R. Cupo, N.Y.C.

Othello gave proof with his life
That jealousy always brings strife.
With Iago to thank, he
For want of a hanky
Proceeded to murder his wife.
Sheila B. Blume, M.D., Sayville, N.Y.

It's foolish to pity King Lear
Who, spurning the daughter most dear
And trusting to liars
Himself set the fiars
That finished his tragic career.
Msgr. A. V. McLees, St. Albans, N.Y.

For an unmarried woman, life's tough.
If that big SoHo loft's not enough
There's a caring shrink, dates
Artsy job, Alan Bates . . .
My divorce should be only this rough.
Sylvia J. Ginnot, N.Y.C.

Lord Marchmain can't get a divorce
Sebastian is deep in the sauce
Cordelia's peculiar
And Julia's unrulier
And Brideshead's a terrible loss.
Madeleine Hope, Ridgefield Park, N.J.

Not a soul knew her name (Gladys Glover).
Her plan; not to stay undercover.
So she rented a sign
She was famous—yes, fine
But can fame be compared to a lover?
Peter Filichia, N.Y.C.

Salieri knows right from the start
With music, he'll touch no one's heart.
But still, would he kill
That one other who will?
Well, he certainly envies Mo's art.
James MacGregor, Brooklyn

Impov'rished, a young Russian student
Committed a crime most imprudent.
The woman, though dead
Was alive in his head
And he knew he'd done something he
shudent.
Ted Larkin, N.Y.C.

Humphrey Bogart meets Bergman, you see,
Add Henreid, and that makes it three.
The war intervenes
You can guess what that means
But you'll not hear the ending from me.
Robert Nagler, N.Y.C.

Her stepmom made poor Cinderella
Work hard and sleep down in the cella.
At midnight a scare
But helped by her fair-
Y she married a prince of a fella.
Kathleen Doring, Northport, N.Y.

There's fratricide here in this story
Infanticide, brutal and gory.
There's suicide too
And burnings (a few).
You've got it. It's *Il Trovatore*.
Ed Stone, Great Neck, N.Y.
sp. mention: Frank M. Re,
Pompano Beach, Fla.

If you suddenly learn that a cad
And your mom have just murdered your dad
Will you feel you must lack
Love till you kill them back?
Be a ham, let your love think you're mad.
Doris Halmar, N.Y.C.
sp. mention: Viktor Blume, Sayville, N.Y.;
Margay Whitlock, N.Y.C.;
Elinor C. Flewellen, Santa Barbara, Calif.

Your vision is covered with spots
Your stomach is tied up in knots
For a couple of days
You're engulfed in the maze
Of *Berlin Alexanderplatz*.
David I. Warren, Moreland Hills, Ohio

Those *Esquire* excerpts? A gas!
But he seems to be at an impasse
Who said what at Le Cirque?
(And I wait, like a jerk)
Still my prayers stay unanswered. Alas.
John French, N.Y.C.
similarly: Gerald Williams,
San Antonio, Tex.

In my card-playing days as a girl
Back in Brooklyn with Effie and Shirl
When we couldn't agree
What the rules were to be
We resolved it according to Hoyle.
Sylvia Gottlieb, N.Y.C.

Al Hirschfeld was deep in despair
In Paris, his work sold but fair.
The *Times* stopped his kvetching
Theatric'lly sketching
His Nina's through all the casts' hair.
Bill Harris, Hollywood, Calif.

The lottery comes once a year
Though its purpose is never made clear
All the townsfolk reply
"We could tell them just why
But the winners are too stoned to hear."
Robert Vagias, New Milford, N.J.

First Michael gives Ola his ring
Then she works out a most shocking thing:
He's not like other guys—
(Flashes huge, yellow eyes)
And this *Thriller* is into full swing.
Anne Bernstein, N.Y.C.

In a novel by Somerset Maugham
Charles Strickland stirred up quite a
staughm;
To be more specific
He went South Pacific
And that was considered bad faughm.
Nancy Joline, Huntington, N.Y.

A greatly respected physician
Although he was not a magician
Could change his physique
From good doctor to freak.
When he died, he perplexed the mortician.
David C. Zarkin, Hartsdale, N.Y.

Gray Fox, he was called. He robbed stages
Got thrown into prison for ages.
When released from his chains
He went over to trains
And shortly quadrupled his wages.
Richard P. Monley, Birmingham, Mich.

Yeshiva's a phantasmagoria
When Yentl seeks learning's euphoria.
Cross-dressing to study
She falls for her buddy—
It's *Fiddler* Meets *Victor/Victoria*.
Douglas Braverman, Troy, Mich.
sp. ment: Mitchell Kopnick, Oak Park, Mich.

Competition Rules: POSTCARDS ONLY. One entry only should be sent to Competition Number 499, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by March 16. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the April 16 issue. Out-of-town postmarks are given three days' grace. ■

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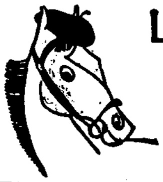
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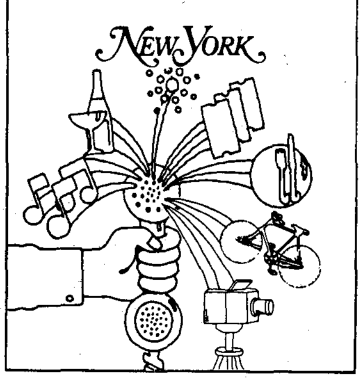
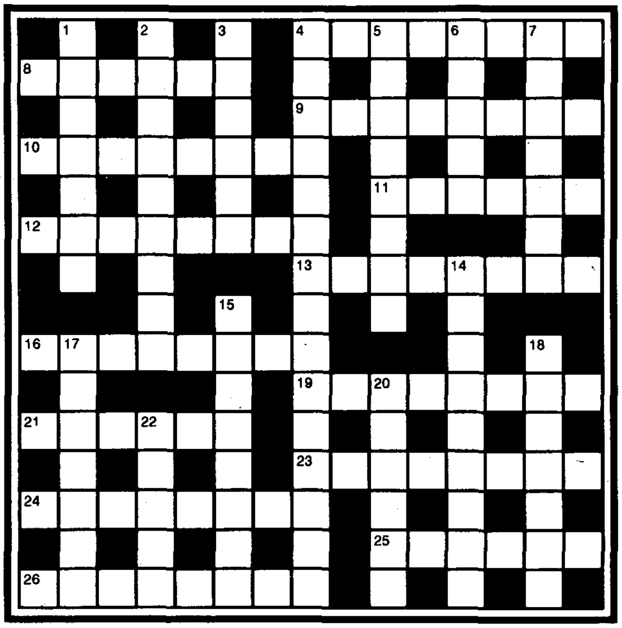


'SUNDAY TIMES' OF LONDON CROSSWORD

Across

4 About to take an actor's role with notes for sharp witty conversation. (8)
8 The remaining ones are those right to change. (6)
9 Huns once upset become matchless though old. (8)
10 Flier gives revolutionary signal to proceed. (8)
11 Ancient city formula for beer and pop mixture. (6)
12 Grateful, quite likely, to start shooting. (4, 4)
13 Puts an end to drinks—especially if drowned with too much splashing? (8)
16 Exceptional—one only? (8)
19 Whole units involved in faulty steering. (8)
21 Common radio officer has put car on board. (6)
23 Conductor in railway station. (8)
24 Cite font as construction of bits and pieces. (8)
25 Behave harshly to it—hurry up! (4, 2)
26 Been around the north part of this school? (8)



Down

1 Try with effort. (7)
2 Making little of endless singleness. (9)
3 African soldier has to demand a change of air. (6)
4 It keeps down payment for accommodation. Darn causing it perhaps! (4, 11)
5 The several sides of American defence? (8)
6 Girl taken with cider in the book. (5)
7 He gets away with two points by breaking the peace. (7)
14 Ha! Cringed awkwardly when mortified. (9)
15 If it's confidential to Edward, shut up! (8)
17 Mischievous child learning to beg. (7)
18 Betrayal of the initial cause. (7)
20 Pressure of the endless decay. (6)
22 Steal and carry off weapon. (5)

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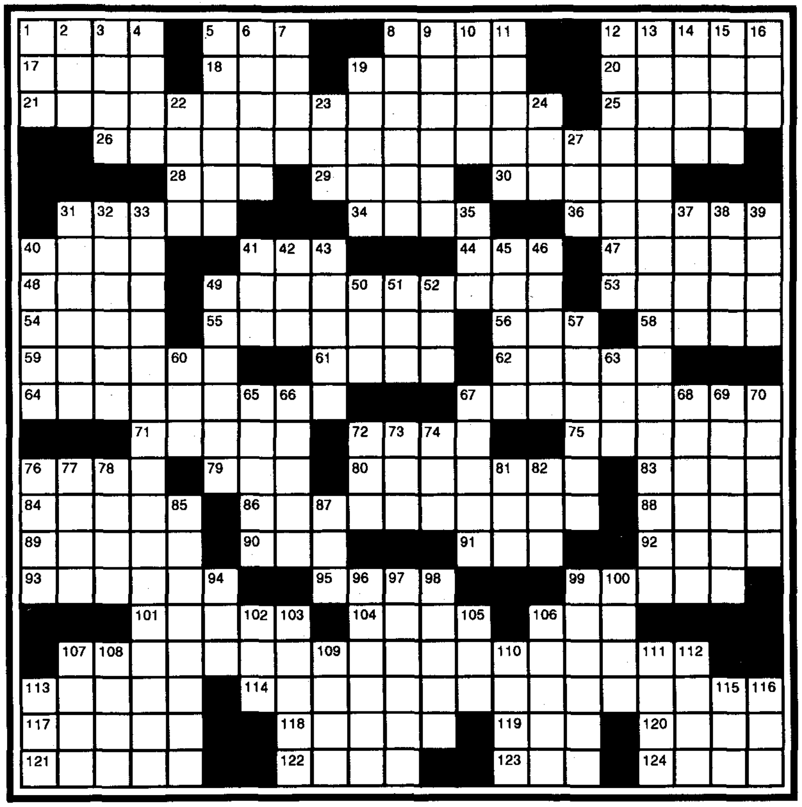
'X-RATED': 'CUE' CROSSWORD/By Maura B. Jacobson

Across

1 Promoted frosh
5 Chiang's foe
8 Polygraph detections
12 Motif
17 Nanking nurse
18 Tread the boards
19 Slight coloring
20 Charles's princedom
21 Raunchy mutineer?
25 Egg-shaped
26 What "nobody knows" in a spiritual?
28 Estuary
29 Countenance
30 Gem surface
31 Exploratory mil. mission
34 Film pooch
36 Take a whiff
40 Art ——
41 Morsel for Dobbin
44 W. campus
47 Pavarotti, e.g.
48 Rights org.
49 Carousing sitcom hero?
53 Irish county
54 Letter beginning
55 Not a dreamer
56 Massage
58 Employs
59 Grieg dancer
61 Greenland base
62 Make —— of (botch)
64 Dive named Desire?
67 Patrick Henry's "give me"?
71 Regular guy
72 Nappy hairdo
75 Cameraman
76 East of the Caspian
79 Become blighted
80 Tableland
83 Hillside dugout
84 Horace and Thomas
86 Chinese aphrodisiac?
88 Kind of acid
89 Poet
90 F.D.R. measure
91 Ampersand
92 True grit
93 Shiny cotton fabric
95 Slang for an American
99 Milo or Tessie
101 Filch
104 Shopping plaza
106 Nigerian city
107 Bad start to the school day?
113 Cuomo
114 Wherein the poppies grow?
117 "—— a Grecian Urn"
118 Getting on in years
119 Farrah's ex
120 Three, in Bonn
121 Petty officers, for short
122 Shipshape
123 Cherry throwaway
124 Urban pall

Down

1 Gal of song
2 Cockney's abode
3 NATO, for one
4 Farm club
5 Dickens's Chuzzlewit
6 Ghana's capital
7 Galba's successor
8 Hosiery fibers
9 Engrossed
10 Auspices: var.
11 —— Galilee
12 "—— Plain" (Harry Golden book)
13 Guffaw lewdly?
14 Pizzazz
15 Apportion
16 Ending for Japan or Milan
19 Shinbone
22 Architect Saarinen
23 Jamaican export
24 Org. for Wilt
27 —— -fi
31 Latter-day
32 French pastry
33 Not-so-sober judge's announcement?
35 Penguin of the north
37 Cuckoos' relatives
38 Theater area
39 Greek Cupid
40 Fathers, in the nursery
41 Miner's quest
42 Khan's title
43 Whig President
45 Caravan stop
46 Bread leaving
49 Soapbox speaker
50 Took the bait
51 Dos Passos novel
52 To the —— degree
57 Add power to
60 Sen.'s colleague
63 —— Lanka
65 Sepia
66 Petal extract
67 "—— Luck"
68 Drench
69 Genus of mollusks
70 Sevareid, et al.
72 Quick to learn
73 Polly Holliday TV role
74 Was a candidate
76 Half of a radio team
77 Actress Thompson
78 "What's —— for me?"
81 Time immemorial
82 Assembly hall: abbr.
85 Rodeo hats
87 Negative vote
94 Modern: prefix
96 Flier Earhart
97 Swimming
98 Bangkok canal
99 Counterbalance
100 Personal identity
102 Jungfrau, for one
103 Media-writer Marshall Mc——
105 British bus. abbr.
106 Middle of a famed palindrome
107 Lower-wall decor
108 Arouses anger
109 Buster Brown's dog
110 Beatle film
111 Malady in the news
112 Bacterium
113 Multitude
115 M-G-M's lion
116 Cutting remark



Solutions to last week's puzzles appear on page 132.

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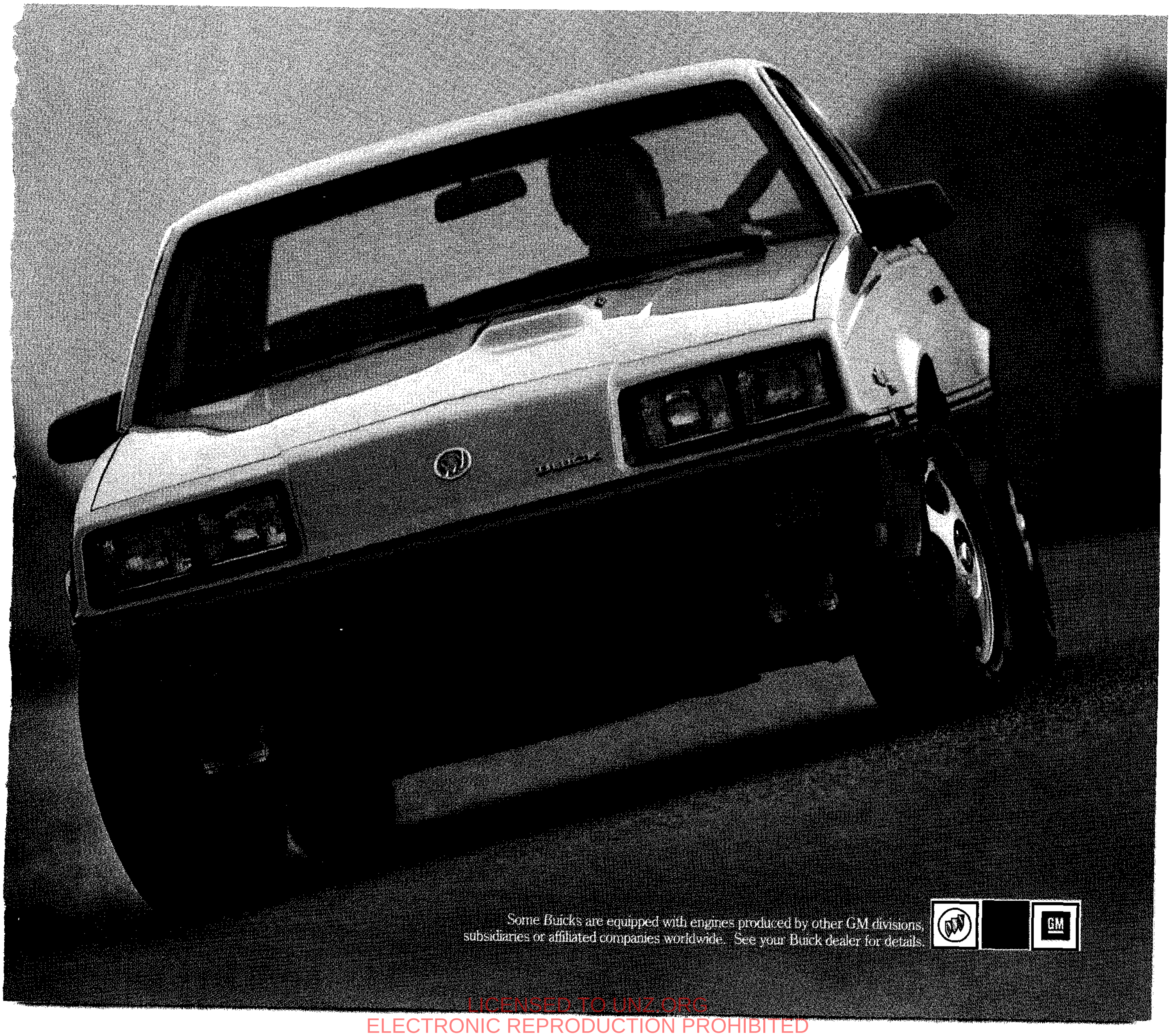

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